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# CHALK TALK AND Crayon Presentation

BY

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Bart in Chalk Talk Performance

# CHALK TALK AND CRAYON PRESENTATION

A Handbook of Practice and Performance in Pictorial Expression of Ideas.

*by* Bart.

CHARLES L. BARTHOLOMEW

*ILLUSTRATED*

*with drawings by Clare Briggs, Sidney Smith, John T. McCutcheon, Fontaine Fox, Neysa McMein, Edward Marshall, Alton Packard, Winsor McCay, "Hap" Hadley, Frank Wing, J. W. Bengough, and many other users of the crayon in public presentation.*

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BART.,
C. L. Bartholomew

Acknowledgement is Hereby Made to the Federal Schools, Inc., Minneapolis, for the Privilege of Reproducing from the Course in Illustrating and Cartooning, Chalk Talk Stunts and Illustrations from Contributors and Students, Making Use of Drawing in Crayon Presentation.

Printed in
The United States of America

*This little book is fondly dedicated*
*to the memory of my son*

ROBERT H. BARTHOLOMEW

*whose alert mind first conceived distribution of chalk talk stunts and programs commercially for general use.*

# PREFACE

The speaker along any line who uses a story, relates an anecdote or describes a scene, is in reality drawing a picture with words before his audience.

The use of illustrations is not confined to entertainment. The appeal through the eye is universal. The lecturer who presents facts in picture most pleasingly conveys information to others.

The teacher who can visualize ideas is the one whose lessons will be most enduring, as well as most attractive.

The reformer or evangelist who can present truths in picture most quickly attracts attention and most convincingly arrives at conclusions.

One need not be an artist to convey ideas pictorially. The simple diagrammatic picturing of ideas constituted the printed language of many primitive peoples.

The lecturer, teacher, reformer or promoter of thought along any line, whether in business, education or entertainment, will do well to get the habit of carrying a piece of crayon before his audience, if it is for no other purpose than focusing attention in the introduction of his subject. Some of the simplest conventional chalk talk stunts will

bring surprising results in awakening and centering interest. The fact that one does not draw is no reason for not availing himself of chalk talk. Anyone who will try can diagram ideas.

For the one who enjoys pictures and likes to experiment in making them in an amateur way, or for the beginner in cartoon work or illustration of any kind, the chalk talk furnishes the medium for expression which gives him experience in what people are interested in and laugh at. By actually drawing out illustrations of ideas before an audience he gets first-hand knowledge of what brings results. There is no inspiration like the applause of an audience. It stimulates originality. Well known newspaper writers and cartoonists find public presentation invaluable in gaining them direct contact with their readers.

The mission of this booklet is to place in the possession of thinking men and women a medium of exchange of thought and conveyance of ideas. It is prepared not merely to stimulate interest, but to actually start one in crayon presentation, with the conviction that once started, the use of the crayon in public speaking will be found an ever increasing asset.

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# CHALK TALK AND CRAYON PRESENTATION

## Chapter I

## CHALK TALK POSSIBILITIES

The term "chalk talk" has been made to cover any use of the crayon in public.

Very often the chalk does all of the talking. It is not an essential of chalk talk that the performer use spoken language.

Text Figure 1
"Oh Min" by Sidney Smith

Drawing for entertainment is sometimes done to musical accompaniment. Lettered titles at the

end of the drawing act are effective. Sidney Smith's "Oh Min!" and Clare Briggs' "Skinnay, C'mon Over!" plainly lettered above the picture is enough said.

The combination of drawing and speaking is much easier than ordinary public speaking. The ambitious chalk talker with a knack for picturing what he is talking about, has unlimited opportunities for the use of his ability.

A well thought out line of talk on any subject, illustrated now and then by a simple drawing, is often quite as effective as continuous rapid fire drawing and speaking.

With ability in either public speaking or picturing ideas, the other may be acquired very quickly. The sign painter, card writer, architectural or mechanical draftsman can make use of his crayon at once by memorizing a few sentences to fit in with simplest picture diagrams.

On the other hand, the individual whose training has brought spoken language into play in his daily vocation, such as the salesman, the teacher or the student with class room recitation, can memorize outlines to be drawn to illustrate his remarks.

For the average beginner, there is a fascination about pictorial expression of ideas. In no other way can one so readily develop ability in expressing himself as by use of the crayon in public. Chalk talk teaches originality.

Who Can Succeed? It is not for the highly trained draftsman or orator that crayon presenta-

tion is best adapted. The person who can tell an audience something simply, and picture it quickly, is most likely to win applause.

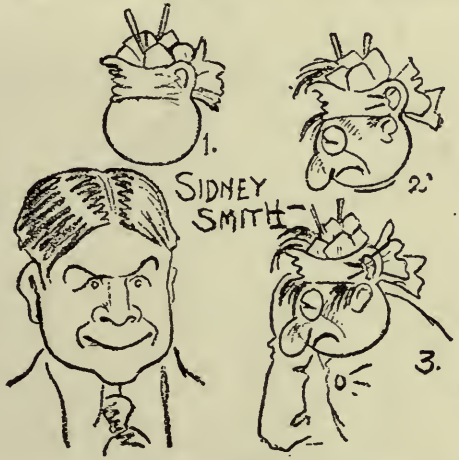
Text Figure 2
Briggs and "Skinnay."

To begin with, at least, the chalk talker should not strive for the spectacular in either picture or language. Rather let him go about crayon presentation in an easy natural manner, with no straining for effect. By easy gradations he will proceed from this line of conversational explanation of casual illustrations to studied picturing,

**Text Figure 3**
**Clare Briggs' Feller Who Needs a Friend**

with elaborate color effects and spectacular lighting.

No matter how expert one becomes with the crayon or how cleverly he can apply colors, he will always find use for the little diagrammatic drawings, made plain by a few words or sentences. The entertainer who best pleases people




Text Figure 4
Sidney Smith Portrait of Self and Pitcher Evolution

is the one who uses trick drawings with quick transformations, and surprising climaxes that take the audience unawares. Such evolutions must be carefully studied out in advance, word accompaniments memorized, and picture presentation fixed in mind by practice, so that one can do the stunt in public in the most casual manner. Going over a stunt time and again in rehearsal makes clever public presentation possible for one who has never previously attempted chalk talk.

Chalk talk has a broader application than entertainment. Neither is it limited to education in schools and colleges.

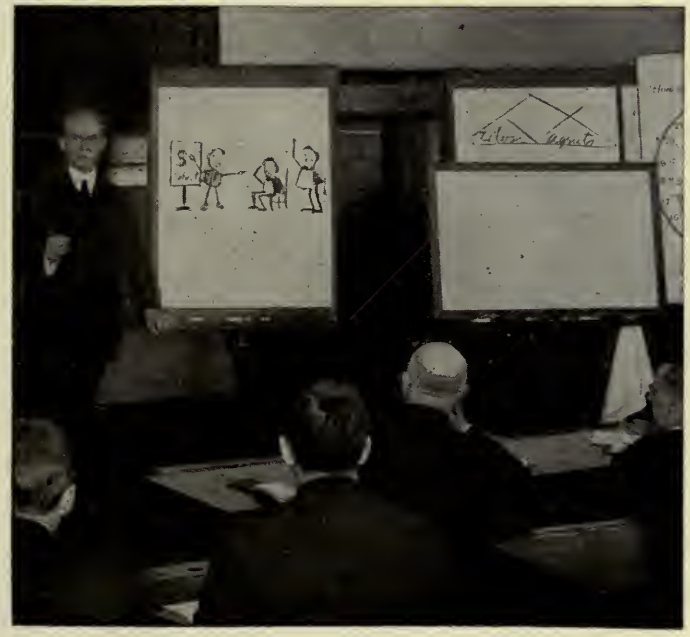
Text Figure 5
Match-stick Men by John H. Patterson
Reproduced by Courtesy of System Magazine

John H. Patterson, founder of the National Cash Register Company, says: "Business is only a form of teaching."

"You teach people to desire your product. That is selling.

"You teach workmen how to make the right product. That is manufacturing.

"You teach others to co-operate with you. That is organization.



Text Figure 6
John H. Patterson Using Chalk Talk in Business Application
Reproduced by Courtesy of System Magazine

"To succeed in business it is necessary to make the other man see things as you see them.

"I hold," says Mr. Patterson, "that one cannot rely on speech alone to make himself understood.

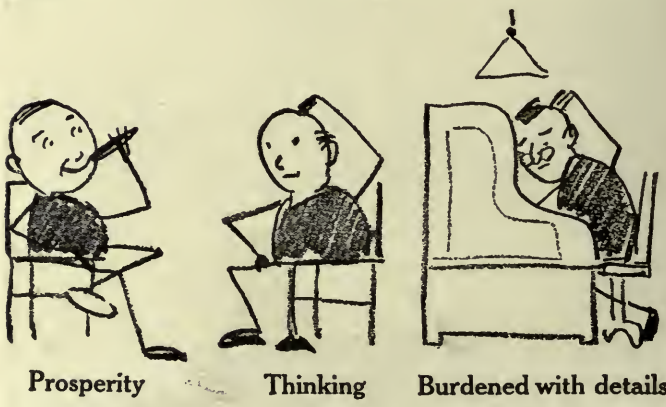
Diagrams are more convincing than words, and pictures are more convincing than diagrams.

"A few lines makes a picture—a picture gets your idea across. I have often heard a speaker ask: 'Do you see the point?'

"He wants to know if the hearer actually has the point in eye as well as in mind, that he understands it well enough to make a mental picture.

"Well, then, why not draw the picture?

"Instead of asking if the point is seen, why not draw the point so that it cannot help being seen?

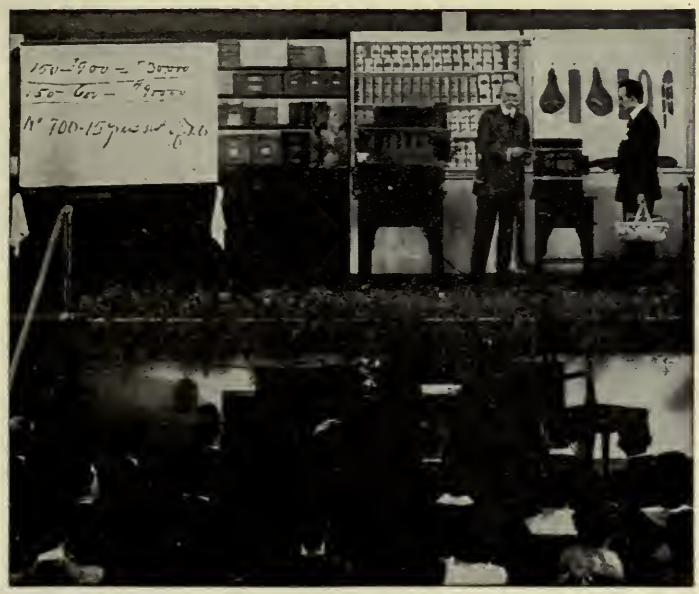



Text Figure 7
Characters Used by John H. Patterson in Business Chalk Talk
Reproduced by Courtesy of System Magazine

"The ideal presentation of a subject is one in which every subdivision is pictured, and the words are used only to connect them.

"I early found that in dealing with men, a picture was worth more than anything I could

say. Very few people understand words. You cannot convince a man if he is thinking about something different from what you are thinking about, and it is right there that the spoken words fail."



Text Figure 8
Replica of Store Interior Used In Business Chalk Talk by John H. Patterson
Reproduced by Courtesy of System Magazine

The picture brings the speaker and the listener together. Pictures drawn to word accompaniment, that is, chalk talk, is therefore of highest efficiency in business.

The young banker with a message or with a knack for entertainment soon holds an enviable place among his business associates.

Insurance men find chalk talk assists them in organizing their sales force, and the salesmen in turn find pencil diagraming of facts and statistics bring home truths that result in increased sales.

Text Figure 9
Dr. Geo. S. Monson Using Chalk Talk With Stereopticon In Clinical Demonstration

In the dental and medical professions, specialists along various lines use the crayon in clinical demonstrations, and in lectures before gatherings of members of their professions. The lecturer proficient in crayon presentation always attracts attention to the theories he has to expound, and is consequently in greater demand.

Business men engaged in manufacturing and merchandising find unusual use for chalk talk in

organization, manufacturing, salesmanship, and advertising. The hardware merchant with ability in chalk talk makes a real sensation in a convention of members of the same kind of business.

Charles P. Plumb, Farm Betterment Cartoonist

Dr. George S. Monson, Dental Specialist

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Along lines of agriculture the chalk talk has an especial appeal. There is a place for a lecturer on farm betterment with the agricultural association of every state in the union.

In every high school and college, the chalk talk entertainer finds himself in demand. Coveted places as glee club entertainers are filled by chalk talk performers.

Teachers in every branch from kindergarten to university specialists, find the crayon helpful, Y. M. and Y. W. C. A. directors, Sunday School superintendents, temperance workers, evangelists, and ministers, make use of chalk talk to greatest advantage.

There is an ever-increasing use of crayon presentation by ministers. Rev. Branford Clarke, of

the Pillar of Fire Church in Brooklyn, effectively uses painting in oil to illustrate his sermons.

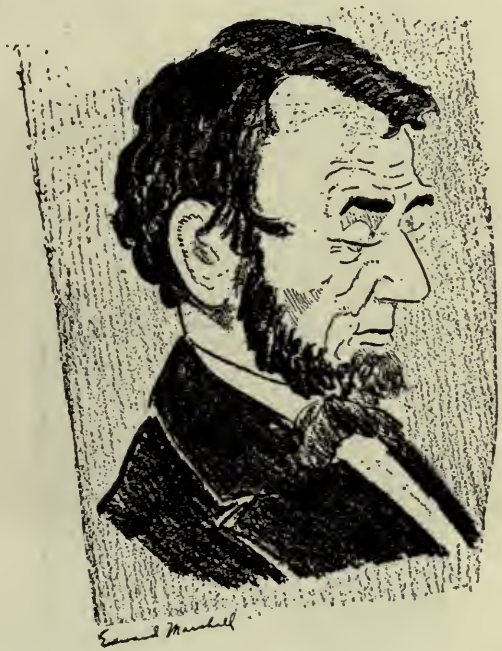
Rev. Phillips E. Osgood of St. Mark's Episcopal Church, of Minneapolis, is a trained draftsman, using his ability in cover designs for church publications and in illustrating lesson series. He says his art training has been most helpful in word picturing in preaching. He uses chalk talk continuously in Sunday School work and before Len-

Text Figure 10
Rev. Branford Clarke of the Pillar of Fire Church, Brooklyn

ten classes. In the national convention of his denomination he is in demand for serious pictorial presentation before the great children's rallies. His father, Rev. Geo. E. Osgood, for nearly half a century rector of Grace Church at Attleboro, Mass., was one of the earliest users of the crayon.

In England, a drawing act is quite as common as the song and dance. The modern vaudeville manager is keenly alive to the interest in pictures

drawn before an audience. This kind of entertainment calls for special training. Attractive pictures drawn to musical accompaniment, with decorative use of colored lights, calls for no word accompaniment. Clever drawings of his-



**Text Figure 11**
**Edward Marshall's Stage Portraiture of Abraham Lincoln**
Reproduced by courtesy of the Federal Schools, Inc.

toric characters in bold black and white contrasts, or against strong color backgrounds and under special lightings, win the approbation of the audience, and have a tendency to raise the standard of entertainment in the vaudeville house

where shown. Big portraits of Washington and Lincoln invariably call out spontaneous applause.

Illustrated monologue, when bright with pictures quickly drawn, always is acceptable. Short cuts to unexpected results invariably bring applause. Quick picturing of well-known comic characters are hilariously received. Sharp, clean,

Sid Smith Pictures his Famous Character, Andy Gump

black and white outlines depicting action and caricaturing types are always interesting.

The picturing of an individual from their number always tickles the fancy of the audience. Especially is this true when the subject chosen is a conspicuous figure in a box or front seat plainly visible to the remainder of the audience.

Picturing a striking hat or a bald head or the selection of two young people seated together is the cause of especial merriment.

Andy and Min and Little Chester in Early Stages of Their Development by Sidney Smith.

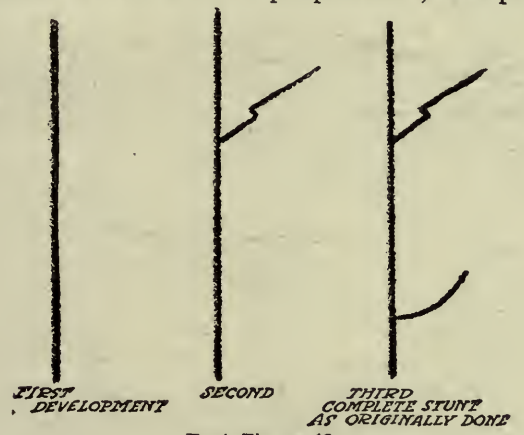
Drawing of an educational nature also appeals. Modeling in clay or plasticine and landscape presentations in harmonious blending of rich color calls forth surprised admiration of a public, always appreciative of skill and dexterity, especially if beauty in form or color is presented.

Set numbers with special costuming of artist and model work out well, but call for scenic effects, stage settings and ingenious lighting devices. These, however, sometimes bring high prices and less real skill on the part of the entertainer than actual drawing.

With the same time and effort expended in preparation on the part of the performer, as devoted to acrobatic and musical numbers, drawing acts can be made head liners. The trouble is people of real ability in drawing are not professional entertainers. The professional entertainers know what the public expects in the way of an act in vaudeville, but too often they have not given sufficient practice to the actual drawing. An entertainer with clever monologue and pleasing personality can use the simplest of drawing if each sketch carries a catchy idea, and does not make any pretension to artistic effects. Quick snappy sketches worked in as a by-play to monologue are often most effective.

As prominent an entertainer as Edward Marshall has gone through an entire Orpheum season with as simple stunts as the "soldier, door, dog." On other tours he has used elaborate settings and large color drawings to musical accompaniments, with no greater success.

Neysa McMein, the cover designer for popular magazines, made replicas of her artistic drawings of pretty girls such as appear on the Saturday Evening Post, for entertainment of soldier audiences in France. She found it possible to get artistic effects with the big inch-square colored crayons. To be sure of proportions, she planned




Text Figure 12
Simplest Chalk Talk Stunts—"Soldier-door-dog" in Three Lines
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her picture very carefully, spotting in location of features and proportions in advance. She took the same pains in preparation of these hasty presentations as in drawing the pastels for reproduction. She says results with the lecture crayon are very satisfactory.

Professional entertainment is not necessarily the ultimate outcome of chalk talk practice. However, out of those who are making use of it in school, college and community chalk talk are to come the entertainers of the future. It

is reasonable that the young fellow who goes out with his college glee club will gain experience that applies on the vaudeville circuit. The college boy with a liking for drawing, who goes out with the chautauqua organization, is a nat-

**Miss Neysa McMein, Who Draws Replicas of Her Famous Cover Designs In Crayon Presentation**

Reproduced by courtesy of the Federal Schools, Inc.

ural understudy to the "talent," who does the chalk talk act. The Y. M. C. A. secretary, minister or evangelist who uses drawing acts, may have a message of permanent interest, and become the big attraction of a big chautauqua with good financial returns for ideas cleverly presented.

# CHALK TALK DEVELOPMENT

How Can I Most Quickly and Most Ingeniously Picture An Idea?

That Is the Problem In the Development of Original Crayon Presentation.

Real Development in Chalk Talk Requires Mental Drill as Well as Training of the Hand and Eye.

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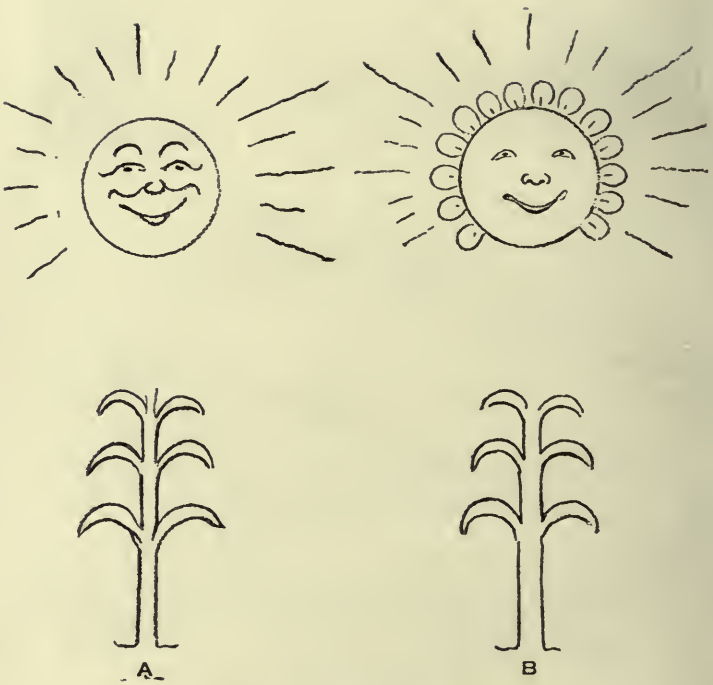


Text Figure 13
Sunflower

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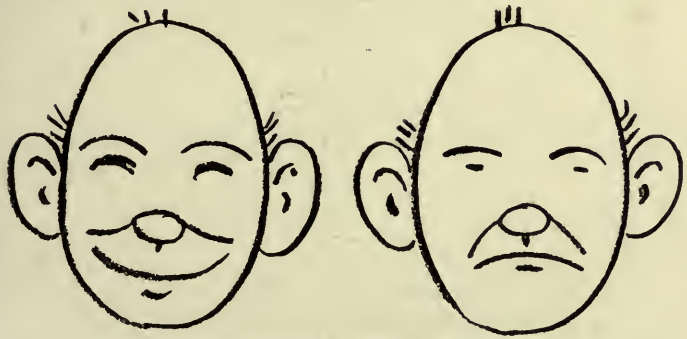
## Chapter II

## CHALK TALK DEVELOPMENT

There is no limit to the improvement that can be made by practice and actual experience before an audience. Every new attempt adds valuable experience, and the preparation for the use of each new stunt stimulates originality and leads to further perfecting in this fascinating art of pictorial expression.



Edward Marshall's Good and Bad Egg
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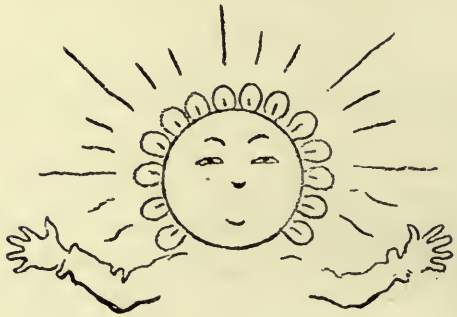
It is not the intention in this booklet to arrange a series of stunts nor to outline a program, but rather to indicate possibilities along various lines, that the reader may select the development that interests him most. Detailed numbers and complete programs may be obtained later that can readily be adapted to individual requirements, or the ambitious entertainer may originate his own pictures and word accompaniments following



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**Sunflower Development**

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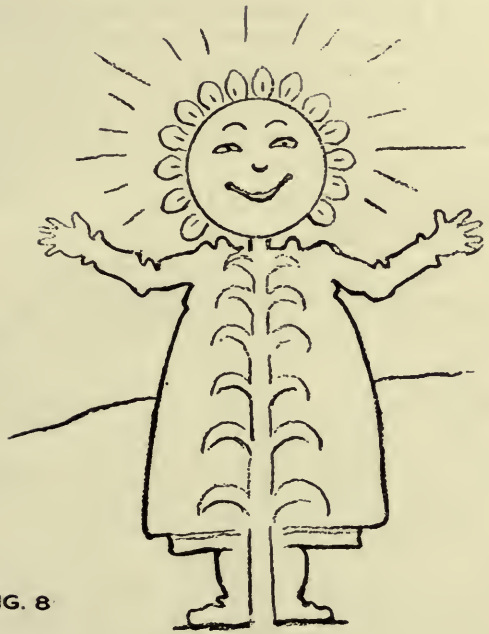
suggestions of the Ten Standard Stunts outlined in a later chapter.

With a real desire to make use of simply-drawn pictures, material is available for an immediate start. Anyone can show the "soldier going through a door followed by a dog, in three lines." The simple expression outlines of the "good and bad egg" number or the "right angle introduction" can be easily acquired by the novice in drawing. Construction of a figure from an oval, a triangle, a curve, an angle and



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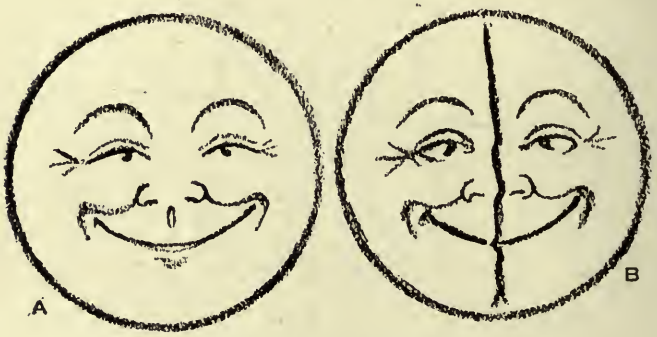
two parallel lines, as in Bengough's operatic singer, is easy of accomplishment. John H. Patterson's match-stick men can be made to picture any situation. Note how Mr. Bengough illustrates a "four-act drama depicting the hero in a single line."

An audience does not demand a work of art from a chalk talker. It cares much more for a quick succession of ideas plainly presented in bold simple lines. The two faces with a single profile is capable of a hundred variations. Faces from letters of the alphabet, animals and people devel-

oped from words, transformations from fruit or vegetables to the person or creature who devours them, are the simplest of entertainment stunts, and yet the most effective.

It takes a mechanical turn of mind rather than an artistic temperament to develop a turn-over number like the Soldier-Professor; a punster rather than a cartoonist to work out plays on




**Two Profiles in Single Outline**

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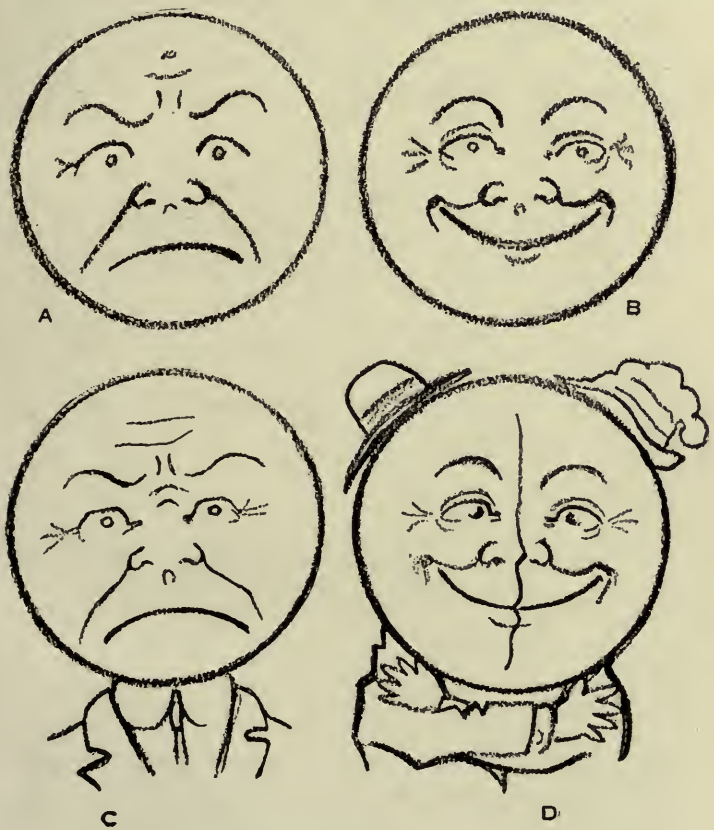
words like the Pear-Parent creation, and ingenuity rather than art to create ambidextrous drawings like the loving cup.

By trying over and over, these things grow easy. One becomes expert before he is scarcely aware of it. By actual performance, new ideas are suggested. First success stimulates new interest; soon one is relying on things of his own invention rather than stereotyped numbers which paved the way to first success, and so without realizing just how it came about, he is soon an original producer.

Practical development in use of the crayon is well worth the effort. Make the start with assur-




**Expression Studies**
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ance that a little drawing is appreciated. The speaker with a crayon is always welcome. The entertainer with a pictured verse or story is

always in demand, and the educator who visualizes truths becomes a leader in his profession.

This is no theory or supposition of possibilities, but a demonstrated fact. It is a new development in education. It not only can be done, but it has been accomplished; not once or twice, here

Five Dots Placed at Random Progressive Development
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and there, but continuously everywhere. Specific examples of these successes are given later.

How shall the beginning chalk talker prepare himself for an early appearance?

Outlined in these pages are ten standard stunts, examples of ten kinds of drawings that it is possible for the beginner to quickly learn to do with sufficient skill to entertain an audience.

These are not offered as a consecutive set of numbers for a finished program, but are given as examples of the variety offered in basic chalk talk stunts. If they are to be grouped for crayon presentation, they must be referred to as a symposium of differing examples of transitions, devel-

**Five Dots Development**
Reproduced by courtesy of the Federal Schools, Inc.

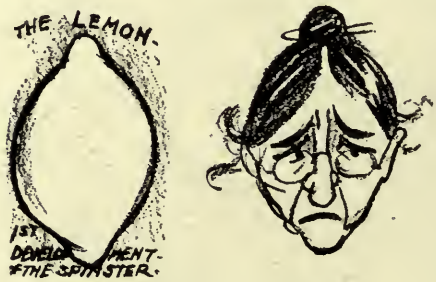
opments, evolutions, etc. With this kind of an explanation, they might be used in entertainment.

A better idea, however, would be to take one line and develop it with original creations. For instance, work out the general plan of creating people and animals from the fruits and vegetables which go to make up their chief article of diet.

Or develop match-stick men, geometric figures, and transformation of words and letters into faces, people and animals.

A series of quick transformations, turn-over numbers, and evolutions founded upon the element of surprise, is another possibility.

A sermon might be preached on the experiences of the good and the bad egg, referring to the tendency to sin in following a line with a downward tendency as exemplified in the bad egg, and




John M. Baer Lemon Development

the uplifting and cheerful expression that follows the upward turn toward better things pictured in the smile of the good egg. For diagramatic presentation, the old proverb "Straight is the line of duty, curved is the line of beauty," has possibilities, because it is easy to picture with your match-stick men the remainder of the adage, "Follow the one and you shall see the other following after thee." Perhaps, however, no single idea is more often presented, than the evolution of the pretty girl from the egg, as in the evolution of the chicken.

The foregoing is offered in all seriousness, for the purpose of stimulating original development on the part of the reader. It is quite within the range of possibilities that though he follow not a one of the detailed drawing acts of this book,

Ernest Fielding Chicken Development
Reproduced by courtesy of the Federal Schools, Inc.

they may suggest something else entirely new and different.

Real development in chalk talk means mental drill as well as training of the hand and eye. How can I most quickly, most ingeniously picture an idea?

That is the problem, rather than how much art can I display.

What method shall I pursue to keep the audience thinking along one line while I am developing a totally different conclusion to the picture that I am drawing before them?

Some new answer to questions like these may make its user famous.

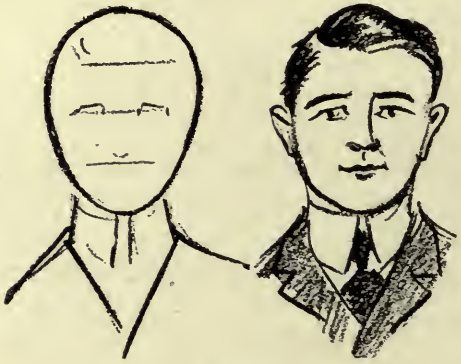
How can a few colors be combined to suggest a landscape or marine?

With how few black marks can a portrait or caricature be presented?

What blending of tones, outlining of form or picturing of facts is going to interest, instruct or amuse?

These are the questions that the thinker along new lines in crayon presentation must answer.

Development in chalk talk is not merely a question of training the eye and hand, but of thinking out the plot and planning the act to be presented in picture language.



John M. Baer Egg-head Development

Crudeness of execution can always be forgiven if there is a definite plan back of it. Practice will rapidly smoothen out the crudities of drawing, but no amount of good drawing will hold an audience for long if there be no point nor plot underlying the act.

Brightness and brevity are first requisites of chalk talk. Following successful first appearances, attempts may be made in the more pretentious phases of the art calling for more skill in picture making. It is possible to make real

pictures, while the audience waits and watches, but it must be borne in mind that the audience is not greatly interested in merely watching one draw. It is in the result that the interest is centered. The wise performer will not too long postpone the final consummation. No result, however striking, warrants the risk of tiring an

S. S. Henry Landscape

audience. A landscape or marine, a striking portrayal of a well-known character, or a telling cartoon may be incorporated at some one point in a program, but a series of such acts, taking considerable time in their development, cannot fail to weary an audience.

None should be attempted until after long practice has made facility in execution certain. A

part of this practice should be with the idea of concealing final results to as great an extent as possible. When an audience has a definite idea of what the finished picture is to be, it loses interest. Interest may be stimulated by leaving the crowning effect or climax until the last.

Practice of details is of greatest importance. Only by practice can the chalk talk performer have the requisite assurance before an audience.

Five Dot Action Study by Ted Nelson

Practice Exercises
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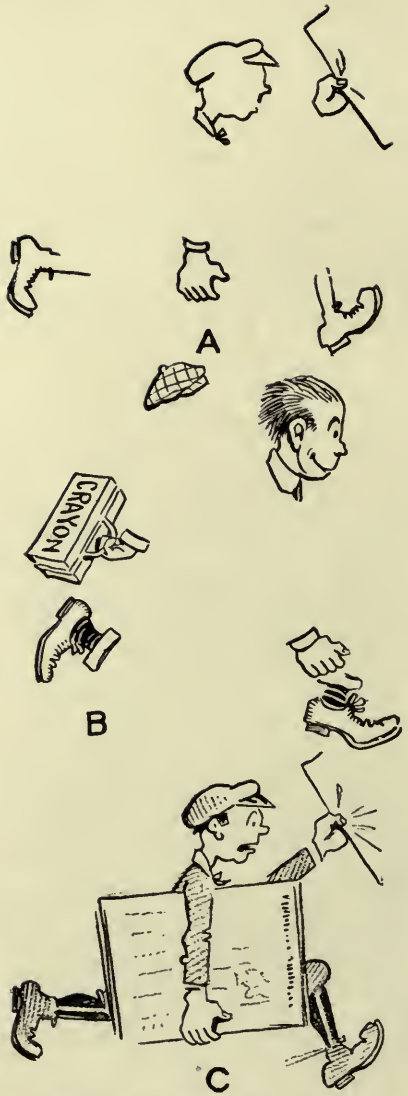


Edward Marshall Action Study
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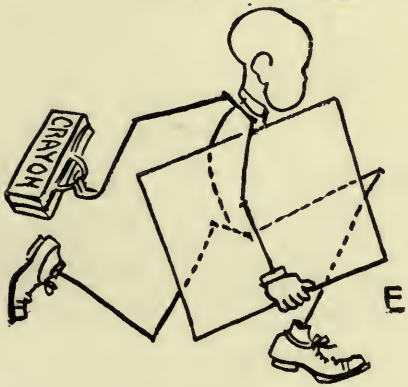


Action Development by Edward Marshall

Ted Nelson Five-dot Practice Exercises
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# CHALK TALK PRACTICE

How Much Practice Am I Willing to Put On a Few Selected Stunts?

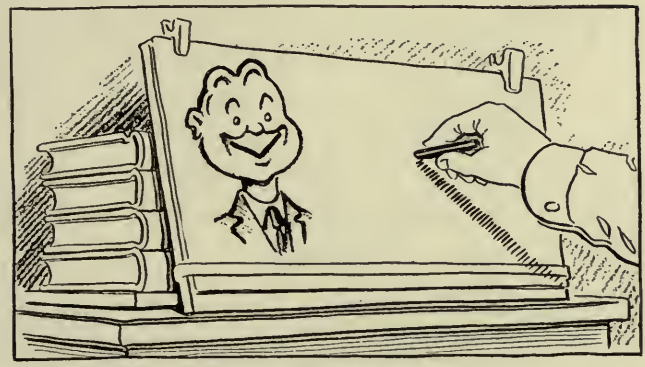
On the Answer to This Question Depends the Beginning Chalk Talker's Successful "First Appearance."

"Well Begun Is Half Done"—The Right Angle Introduction Starts One Right.

## Chapter III

## CHALK TALK PRACTICE

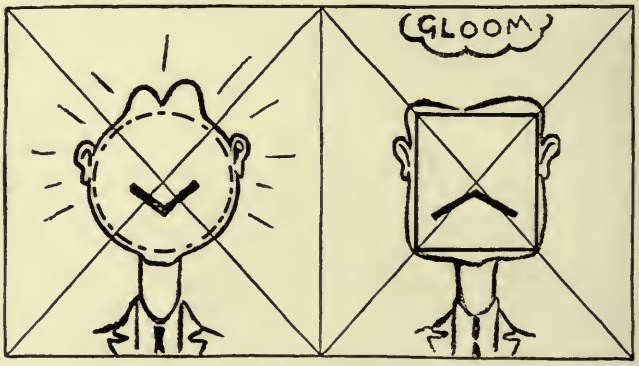
There is so much of interest in the practice of the outlines of idea-expressing pictures, that we may well consider how best to go about this preparation for chalk talk.



Text Figure 14
The Practice Board

Practice on rough sheets of print paper or American White, held upright on a smooth drawing surface, the same proportion as you are to use in public presentation. A piece of composition board, 12x18, is ideal for the purpose. (See Fig. 14.) The space around a picture has as much to do with placement as the picture itself. The proper location of drawings on the sheet makes for the symmetrical effect of the finished

result. Be sure of this in some way. The intersecting lines may be drawn in practice to help locate the two faces of the Right Angle Introduction.




Text Figure 15
Figure Placement

It is easy to think of the noses of the two faces, which constitute this number, as the central points on the two halves of the sheet. Some such fixing of points, as indicated in Figure 15, in each picture drawn enables the chalk talk performer to fix in mind proportions and placement. Some chalk talkers faintly trace what they are to draw on the sheets in advance, or indicate by dots location of essential proportions. It is not wise to form this habit.

It is not difficult to memorize word accompaniment and picture outlines together. The act of drawing and reciting simultaneously makes each easier. Once fixed in mind, the combination is not easily forgotten.

The memory should not be taxed with details. The big forms and masses should be the main study. In drawing the two faces representing Joy and Gloom, let us start at A, Text Figure 16,

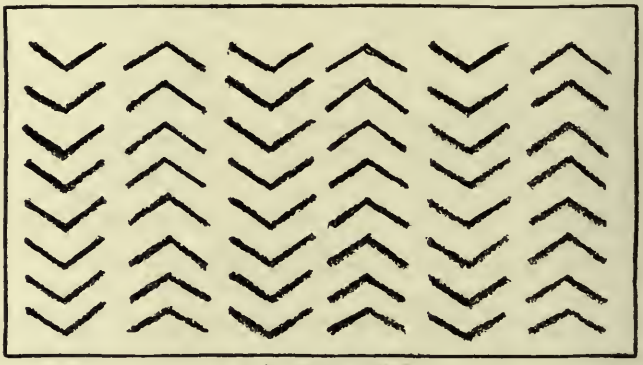
Text Figure 16
Right and Wrong Angle Practice Exercises

where the crayon first comes in contact with the paper in the first drawing of the Right-Angle Introduction. Note the distance to the edge of the paper, also to the top, being sure to leave room for the radiating lines about the head of the joyful countenance and the gloom cloud over the Wrong Angle countenance.

The first line in face No. 1 is from A to C. The point C is just below the center of the left half of the sheet. The Right Angle is completed by extending the line to B, without raising crayon from paper. The Wrong Angle is next drawn in one stroke from D to F, then to E. The point F is in the center of the right half of sheet. In each picture produced, the final result is effected

by the first point of contact of crayon to the paper.

A good practice exercise preparatory to using the Right Angle Introduction is shown in Figure 17. It is a good plan to think of the smile when drawing the up-turned angle and of a scowl when drawing the wrong angle. Addition of eyebrows and cheek lines as shown in Figure 18, heighten the smiling and scowling expressions. Outlining



Text Figure 17
Smile and Scowl Practice Exercises

of heads complete the two expression studies. The conclusion arrived at is self evident. Good cheer follows in the wake of the right angle, while gloom overshadows the wrong angle.

Plays on words may be made in connection with application of color. Reference can be made to the chalk talk performance brightening up as yellow hair is drawn on the right-angle face. As red is applied to cheeks, comment may be made about the affair taking on an entirely different complexion. With shading of the gloom cloud in

blue, it is natural to say everyone is blue when old wrong angle puts in an appearance. A running comment of this nature, and application of colors with word accompaniment adds greatly to the picture presentation.

Text Figure 18
Eyebrow and Nose Line Expression Studies

In a similar manner to the preparation of the right-angle introduction there can be worked up picture and patter for a series of consecutive stunts. It is usually most effective to have at least three of a general nature in sequence. In Chapter VII from the ten standard stunts, may be selected the material for several different programs. In preparation for public performance, it

Julian Brazelton Illustrating "Keep Away From Tobacco."
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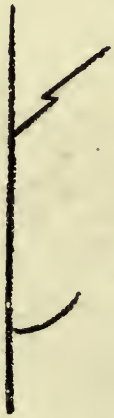
is well to drill on related stunts, one after the other, in the order they are to come in the program being rehearsed.

If this is made up of puns and plays on words, simple evolutions from letters and words, pictures developed from geometric figures, they should be

practiced upon in groups of stunts of similar nature. These groups constitute parts which go to make up a complete program.

The most quoted stunt is the very simple one of the soldier going through a door followed by a dog, in three lines, see Figure 19. This is a stunt most everyone has seen, but it is accepted



Text Figure 19
Soldier-door-dog Stunt

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as a traditional number. Thomas Nast used it after the Civil War, Edward Marshall after the World War, and with the establishment of world peace it is equally applicable. It may be used as a chalk talk stunt out of antiquity, and followed by a few equally simple numbers.

The practice in drawing these simple outlines should be accompanied by recitation aloud of the words explaining them. In no other manner can a beginning performer hope to be at ease in the

double concentration required in simultaneously speaking and drawing.

Only when the patter runs glibly from the tongue without mental effort can the artist concentrate his attention on the drawing of the picture. While it is good practice to study out little drawing acts on a pad with a soft pencil, and also to recite the patter aloud while walking, the rehearsal that really counts is the simultaneous

Hollis Clark in Holiday Chalk Talk

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drawing and reciting of the exact word and picture combination to be used before the audience. This cannot be done too many times, and every time the effort should be to further simplify the number.

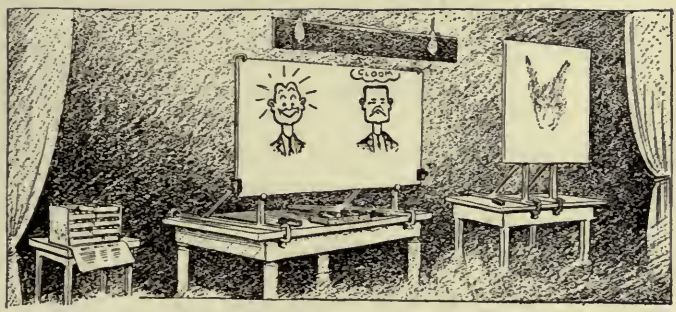
In chalk talk it is the idea that counts. Good ideas quickly depicted with the fewest possible lines insure a successful first performance. In the right angle introduction, for example, the success of the number depends entirely upon elimination of every word and line possible. It will be found by the beginning entertainer that he has no time for elaborating the faces in public, so in practice he must not do so, or he will find himself involved in a long drawn-out act before

an audience whose chief interest is the result, not the rendition. Confidence, too, comes with familiarity with the act to be performed.

A gymnast in vaudeville, a sleight-of-hand entertainer, or a vaudeville performer of any kind takes no chances. Skill of hand, sureness of eye, and deftness of muscle come by practice. Talent, personality and ability are discounted by careful preparation.

Sidney Smith's Chester in Crayon Outline

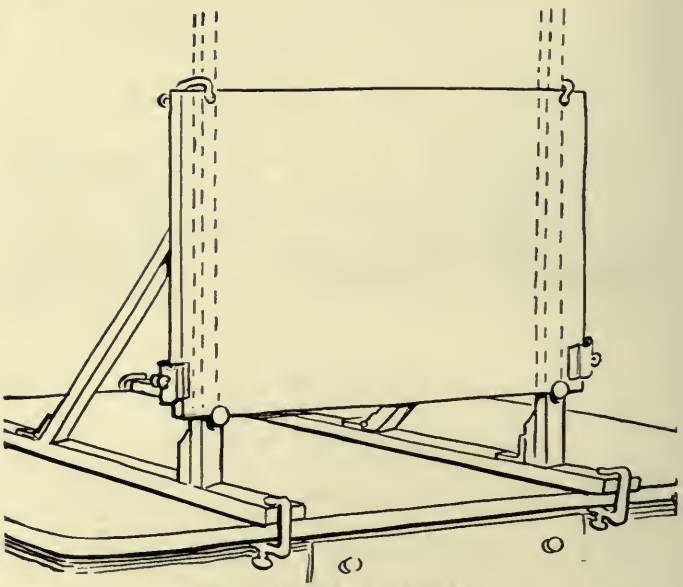
Every audience expects to be bored during the introductory remarks. The entertainer who really does something first crack out of the box is at once appreciated. This has a reaction on the performer. Once he gets a laugh, a hand of applause or a ripple of merriment, he gains confidence in himself. The audience realizes its part in the game being played, and comes back again and again with applause at every opportunity, all because of a first hit made through a careful working out of the stunts in practice.




# CHALK TALK EQUIPMENT

A Two-board Outfit Leaves One Drawing Exposed While a Second Is Being Made.

Have Paper Fit Board Snugly, So It Can Be Stretched Smooth for the Drawing Act, and Used Sheets Quickly Removed.



**Supports for Practice Board**

In chalk talk practice, a drawing board held firmly in an upright position is an essential.

The plain supports, illustrated above, allow room for crayon beneath and in front of drawing surface, making colors readily accessible in practice.

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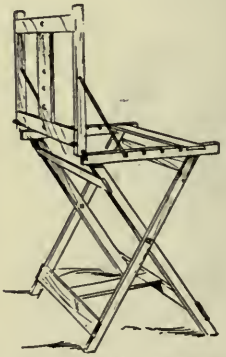
FOLDS COMPACTLY



PERPENDICULAR SUPPORT.

## Chapter IV

# CHALK TALK PAPERS, CRAYON AND EQUIPMENT.

To the uninitiated, information on necessary materials and equipment for drawing before an audience is of first importance.

Four sizes of crayon are available for chalk talk. First the small round pastel sticks, with

Text Figure 20
Bart Tray System

wax in their composition; second, the half-inch square sticks, three inches long; third, the inch-square sticks, the same length and lastly, the two-inch square blocks, six inches long.

The small crayons are good for preliminary practice. They come in boxes of various assortments and are valuable for experimentation and preliminary practice on small sheets.

The half-inch square sticks are preferred by many vaudeville performers where clean-cut outlines are the requirement, rather than tones and

masses of color. Cartoonists and sketch men who find the inch-square size cumbersome get good results with the little half-inch size. One reason for this is that such artists are used to drawing with a point.

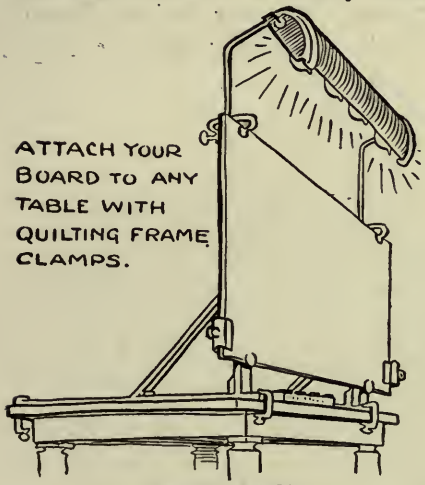
The inch-square sticks are more commonly used. They do not break or crumble under pressure and are admirably adapted to quickly laying on tones of color. The lines drawn with the end of these big sticks are not too broad for best view of an audience somewhat removed from the picture.

With familiarity in their use the crayon artist discovers that he can break-in one of these larger sticks to his individual use. He uses the broad flat side of the stick in laying on tone, the flat end for wide marks of black or solid color and for thinner lines, the tapering point obtained after he has worn the stick down to a point. Sticks thus worn into use may be retained for the particular stunt for which they have been prepared. The sight of each one of them suggests the use to which it is to be put.

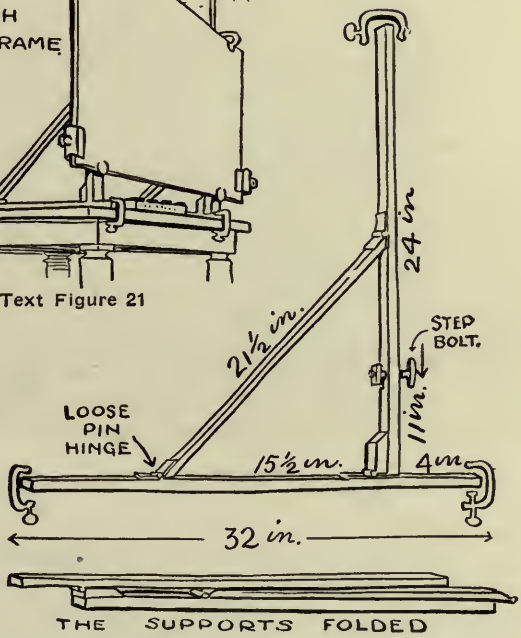
Crayon in this size seems to gain a more compact strength in the blocky forms they take on with wear and certainly do not break under pressure as do the more brittle half-inch square pieces, which seem to be more porous on their surface. Even when worn to half-inch size with cylindrical form they retain strength and firmness which cause them to be treasured by their users.

The two-inch square blocks of color are used by chautauqua performers who draw on large

expanses of heavy paper in the big tents and pavilions, where very large audiences congregate. For the use in ordinary chalk talk they are




Text Figure 21




Text Figure 22

Construction of Plain Supports and Stationary Board
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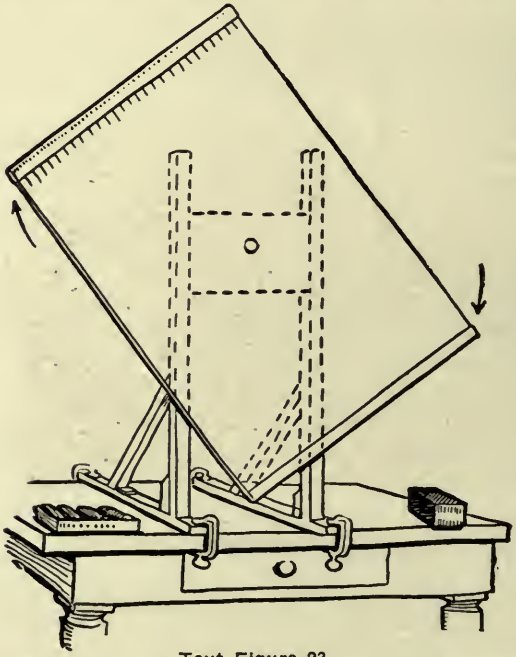
cumbersome and may be left out of consideration, unless the artist has a special stunt calling for quick application of color over large surface.

Crayon may be very conveniently arranged in a set of trays, with one tray for each stunt, for rapid-fire work before an audience. Each tray is labeled and contains just the colors needed for the stunt at hand. The tray for the Right



Text Figure 23
The Turn-over Board and Combination Supports
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Angle stunt is shown in Fig. 20. The blue stick holds the first compartment on the left with the flesh tone for faces, orange for hair of smiling face, white for high lighting and red for cheeks, in order named. In case of blue and green, both being used in the same tray, blue

should be in a compartment to the left and green to the right to avoid confusion.

The trays are simply partitioned boxes. The name of the stunt should be printed on the front of the box and the color of each crayon on the bottom of the compartment devoted to it. The various trays of a program may be stacked in a double pile in a box as shown at left of page 57.

Text Figure 24
Frank Wing Using Combination Supports

The tray containing crayon for stunt number 1, the Right Angle Introduction for instance, is on the top of first pile to the left, the tray for last stunt or final numbers is at bottom of the last pile to right. The intervening numbers of the program will be represented by trays in regular order in the box, from left to right, back and forth on the two piles.

By this arrangement there is never any confusion as to what comes next. All the colors

needed for a program or set of stunts are packed in their place ready for use as needed.

The working out of a program becomes in this way as nearly automatic as possible. A rehearsal may be gone through just before a performance by simply handling the trays one after another

Text Figure 25
Bart Table Stand In Use by Illustrator

and wiping off the colors with a soft cloth, that they may be clean and ready for use.

This inspection of colors reminds the performer of the order of stunts and the detail of their execution. The handling of the crayon recalls the use to be made of them without mental effort. The act presents itself to the vision of the performer, the colors for each number are in place

and in mind to be picked up automatically in public performance.

A stick of black lays at hand outside the tray. The box containing trays should be on a small table to the left of drawing board where each tray as needed may be quickly picked up and placed ready for next act.

Text Figure 26
Lawrence Moen Using Table Stand in Crayon Presentation

The removal of the used tray and the stepping to one side for the new one gives the audience an unobstructed view of the completed drawing before it is removed. This act of changing of trays between numbers gives opportunity for applause. It is good "stage business."

In practice and performance of chalk talk close proximity of crayon to the drawing board is of first importance. A small table placed to left of

the board is a necessity with whatever kind of easel, table or drawing board support adopted. This is your base of supplies. In case of a

Text Figure 27
Clare Briggs Using Bart Easel

board supported above an ordinary table as in Figure 21, you have a place for crayons just beneath your board. With this arrangement the performer transfers the tray of crayons for the next number from the tray system over to a position directly under his drawing board where he can reach them quickly as needed. When

the number is completed he replaces the tray of used crayon on the small table holding the tray system and selects the tray for the next number of his program. It is well in preparation for a

Text Figure 28
Construction of Bart Combination Drawing Table

program to work in this manner keeping the crayon for each stunt in a separate tray. The result is an automatic development of a set program that leaves no uncertainty when before an audience.

The detail of the board supports for this kind of equipment is shown in Figure 22. This support and the one for a revolving board, Figure 23, has been patented by the author, but the

privilege of constructing one for individual use of the reader is cheerfully extended. They are technically referred to as plain and combination supports. By reversing the revolving supports on table they can be used for illustrative drawing as shown in Figure 24.

The combination feature provides not only this possibility, but also the locking in place of the crossbar into the uprights of Figure 23, providing the means of reversing the board for trick drawings and turn-over pictures.

Text Figure 29

Text Figure 30

Ray Handy Using Roll Board in Chalk Talk Entertainment

In spite of the fact that the author has devised and patented collapsible easels and various devices for combined use in chalk-talk and illustrating, the old "plain supports" still fill the chalk talk requirement most satisfactorily. They are recommended for early use in practice and public presentation. A little familiarity with the

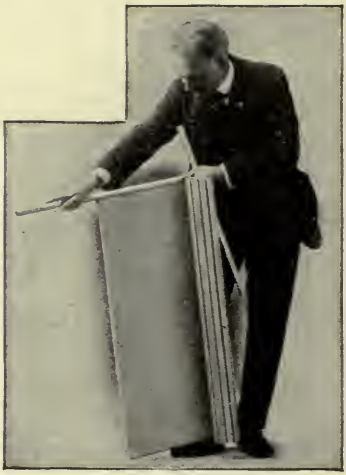
use of carpenter's tools will enable the beginning artist to set up his own outfit for immediate use.

It is important that the beginning performer work out for himself or secure a practical board support to be used in practice as well as in

Simple Shaded Lighting for Chalk Talk Board

public performance, and always make use of crayon paper and equipment in practice just as he expects to in performance. By doing this he does mechanically many acts that would otherwise distract attention from drawing or speaking. Board sizes should be made to conform to the

standard size of print paper; 24x36, 30x44 and 36x48, so that the edge of the paper comes just to the edge of the board allowing free removal of used sheets. Clamps and clips recommended will not attach paper and stretch it tightly across the drawing board unless the paper exactly fits the board. When thus arranged there is no hitch



Text Figure 31
Roll Board Construction

when working before an audience, especially if the performer has used the same crayon and equipment in practicing for the performance.

By use of both plain and combination supports a two-board equipment is provided (see page 57). The large board should be 36x48 and may be arranged very satisfactorily with a piece of "compo" board from the local lumber yard. The smaller board should be 24x36. Reference to

Figures 22 and 23 shows that the large board is fastened in place by the simple device of screwing up of step-bolts at the bottom and quilting-frame

Text Figure 32
Construction of Bart Table Stand

clamps at the bottom, while the small board is swiveled in place by a bolt and thumb-nut, obtainable at any hardware store. Because of this swiveling arrangement it is best to use a firm but thin drawing board for the smaller revolving equipment. To allow the board to turn over freely, the paper should be attached by means of spring clips or clamps that do not extend beyond the back surface of the drawing board as such projection interferes with the revolution of the board.

In Figure 25 is shown the Bart table stand which combines the use for chalk talk with the requirement of a swiveling board support for commercial design and illustrative draftsmanship. A board support of this nature is in general use

Text Figure 33
Combination Drawing Table in Use in Illustration

by professional artists. While there are patents on the upright locking device and the system of notches by means of which the board is held at varying angles there is nothing to prevent the reader from constructing, for his own use, one

of these simple triangular hinged supports, so valuable in any kind of drawing. Figure 32 shows this form of support in chalk talk use.

For the entertainer or artist appearing continuously in entertainment, the easel which sets up directly on the floor after the plan of Figure 27 is most convenient as it is usually difficult to quickly find a table to which to attach supports on arrival in the ordinary places of entertainment.

Text Figure 34
Ray Handy In Duluth Chalk Talk

A combination equipment is available, covering all the above requirements in the Bart table, shown in Figure 28. While not collapsible it folds for carrying and is thus available for local chalk talk uses.

Chalk talk paper commonly used is either white or gray. The gray tint allows of use of lighter colors of chalk. It has a rough surface and may be worked upon for combination of colors and blending effects for more elaborate

crayon presentation. Packard and other entertainers, however, find shade cloth, such as roll curtains are made from, an excellent substitute. This shade cloth is treated to a coat of whiting, after which powdered lamp black is rubbed into

Text Figure 35
Detail of Lighting with Extension Cord

the surface with a school eraser until it becomes the gray tone desired. Whiting and lamp black may be purchased in pound containers at any paint supply store. The shade cloth thus treated may be used over and over again and recoated as needed. It provides an excellent drawing surface for all numbers requiring dark backgrounds and blending and modeling of colors in picture presentation. A second drawing may be made by erasing the first just as in black-board work.

Tooth print, a rough surface newspaper print paper, is commonly used for practice and public performance. Its lightness of weight not only reduces the cost of individual sheets but makes possible easy conveyance of the greatest number of pieces.

In practice use may be made of both sides of the sheet by facing used sides together, as removed from the drawing board. By neatly piling up in this way, so that the used sheets can be replaced on the board, a second use can be made of all practice paper. Only every other sheet will be drawn upon the second time through, but by keeping up the process of facing used sides together as the sheets are removed from the board there will be no drawing surface wasted. It takes time to care for paper in this way in practice, but the economy makes it worth while in these times of high cost of paper.

Sheets may be fastened to the board at the top by means of ordinary quilting-frame clamps and with large spring clips at the bottom, as illustrated in Figure 21. To remove used sheets, loosen the clip at lower left hand corner with your left hand, seizing the paper with the right and jerking upward with a free swinging motion that breaks it from the other three fasteners.

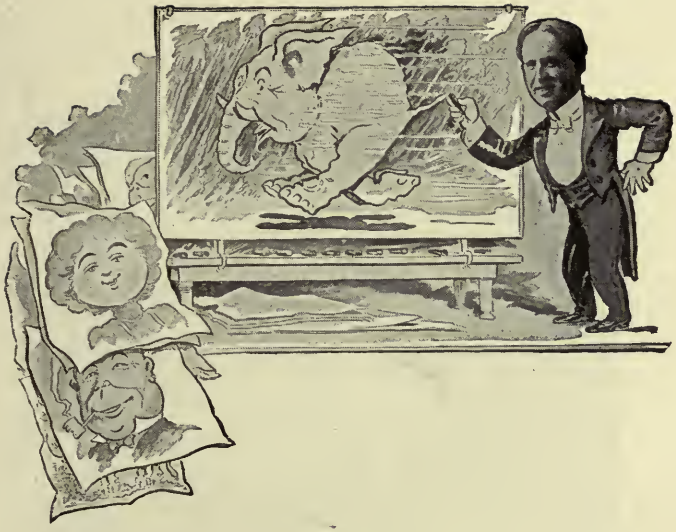
The drawing surface must be specially lighted for the best presentation of color drawings. The device shown in Figure 21 is practical in connection with the plain supports. It will be observed that the construction of these supports sets the board back four inches from the front of

the table allowing space for chalk below the board and directly in front of the drawing surface. The lighting of his board is worthy of individual consideration on the part of each performer and must be adapted to his equipment.

Footlights in the theaters throw the light from below where it should come from one side or from above. The spotlight is always very distracting to work under and should not be used except for a short vaudeville act. Most theaters have drop lights which may be lowered just above and in front of the drawing surface.

The average chalk talker must, however, provide his own lighting. A bracket clamped in a position on side and just in front of board or the floor, some distance in front and to one side, gets the desired result of screening the light from the audience and reflecting it upon the picture being drawn by the chalk talker.

Many chalk-talk performers use tightly stretched canvas fastened to a collapsible frame in the place of a drawing board. A roll board has come into very general use by many entertainers. With the folding easel or supports it makes an ideal outfit as the paper may be smoothly protected, and the board, paper, and supports rolled together into compact form for carrying. This is illustrated in Figure 30, which shows Ray Handy carrying his outfit under his arm after a performance. Figure 29 pictures the cartoonist using a turn-over board in a Duluth chalk talk. Figure 31 illustrates roll board construction.



# CHALK TALK PERFORMANCE

In the First Performance, Early Assurance That the Audience is "With You" Means Everything to the Beginner.

A Good Introduction Accomplishes This In the First Five Minutes. Play Safe In First Public Performance By Using the "Right Angle Introduction," Word For Word.

Set Up Your Board in an Out-Door Studio Where You Can Practice Drawing and Speaking Just as You Expect to Use Them in Permance.

## Chapter V.

## FIRST PERFORMANCE

In making a start in chalk talk, the performer, crayon in hand, stands with expanse of white paper, before an expectant audience—What possibilities!

Upon the result of this first appearance depends, to a large extent, his whole success in chalk talk. Definite, conclusive success in first tryout depends entirely upon careful preparation of a few simple numbers.

With successful consummation of the beginning program before an audience comes a brightening up of the whole situation—hard work is forgotten, undreamed-of possibilities open up, and the novice continues the work with a zest hardly imaginable during the early practice.

Particular care must be taken to have a bright introduction. A good start with a laugh and a hand of applause is half the battle. It gives the entertainer assurance and makes an audience comfortable.

Drawing with the lecture crayon while the audience waits and watches is very different from any other kind of draftsmanship. In actual performance the chalk talker realizes that special preparedness in conveying definite ideas in the shortest possible time is what counts.

It is not the act of drawing, no matter how clever, that wins favor with an audience. The

audience is not interested in merely watching one draw. The result is what counts.

It is this very fact that furnishes the opportunity to the novice. He can quickly acquire the knowledge necessary to give his first fifteen or twenty minute program. If he will concentrate on a good introduction and a half dozen simple stunts, he can go before an audience with assurance of success.

Text Figure 36
Right Angle Smile

So important is a catchy introduction that a detailed outline of this opening number will be helpful. In practice exercises the detail of drawing the pictures for the right angle introduction was elaborated. We will now consider a word accompaniment for actual performance.

The prelude to the introduction is an obvious bid for applause, but it must be borne in mind that the audience welcomes the opportunity to share in a performance. The introductory re-

marks on stepping before an audience run as follows:

"It takes more than one to do anything that is worth while.

"I am here this evening on the express understanding that YOU are to be responsible for one-half of this performance.

"If it is a success, the credit is MINE. If it is a failure, YOU are to blame for it. (Pause.)

Text Figure 37
Wrong Angle Scowl

"To show you YOUR part in the work we have before us, I am going to use a little plain geometry."

As the right angle is drawn, the comment should be made:

"This is the RIGHT ANGLE!"

Quickly stepping to the other side of the board, the performer says as he outlines the down-turned mouth:

"And this is the WRONG ANGLE!"

Now there is nothing on the drawing board but the two bent lines of the two faces to be developed, and nothing funny has been said. The simple announcement has been made of what has been drawn as it was drawn, and yet the spirit of anticipation stirs the audience, and a ripple of merriment runs over the room, so ready are people to be amused.

After quickly drawing the cloud of GLOOM in blue, the same color may be spread on the cheeks of the wrong angle face with the comment:

"I dwell first on the wrong angle." Suiting action to the words, the scowling face is next drawn, and turning from the wrong angle face with the comment: "The only thing to do with a face like that is to forget it as quickly as possible," the performer says, as he draws the orange hair over the right angle smile:

"But when THIS FACE puts in an appearance in any social gathering, things begin to brighten up, and the whole affair takes on an entirely different complexion."

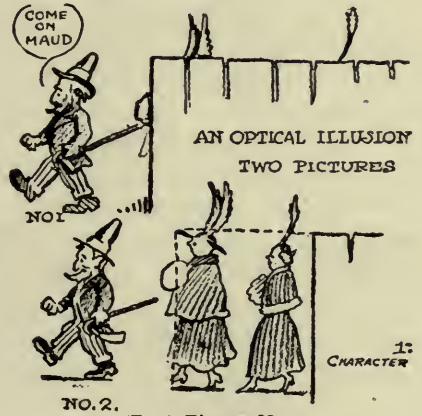
The cheeks are colored red as the word "complexion" is used, and the performer continues:

"When the right angle puts in an appearance on the face of an audience, the cartoonist works more willingly and cheerfully and is willing to stay right with you until the janitor locks the door for the night.

"Then your part in this chalk talk is very simple:

"Just smile a smile, and as you smile, another smiles,
And soon there's miles and miles of smiles,
And life's worth while, if YOU but SMILE!"

It has been said that a good beginning in performance is half the battle. There is nothing in the foregoing word accompaniment but what anyone can quickly memorize to recite while drawing the simple outlines of Figure 16.




Text Figure 38
Carey Orr Optical Illusion

The Right Angle Introduction has been given thus in detail on the theory that well begun is half done. It is adaptable to any line of chalk talk which may be used by any performer. If faithfully followed, he will be well on his way toward a successful performance.

For first performance, choose quick, catchy trick drawings and master the few stunts to be presented, leaving experimentation in variety of

possibilities until after acquiring knowledge, from actual experience of what an audience is interested in and laughs at.

The audience is the beginning chalk talker's school, and he should go to it early if he would save himself waste of much time and effort. There are things to be learned from an audience that can be brought home to the chalk talker in no other way. One of these is that a bold, strong outline worked out with snap and dash by the rankest amateur is more effective than a faint or indefinite drawing, though of real artistic merit, hesitatingly elaborated. Landscapes and pretentious color blendings which seem just the thing in advance, prove much too elaborate and tedious when attempted in platform work. The wise beginner will, then, omit any attempt at exhibition of skillful drawing or artistic showing of landscapes, pretty girl heads or elaborate portrayals, until after a first tryout. He must learn the demand of an audience by working before it. In this way as in no other will he learn what to work for and what to leave out. From the "Standard Stunts" he may select the simple, quick transformations and evolutions best adapted to his individual requirements, and from this safe beginning build up an individual program, originating and elaborating in the light of experience.

An audience sees a picture very differently from a distance of fifty feet from that seen by the artist three feet from the board. A picture properly drawn for view from the longer distance

will look much better to the audience than to the performer.

The performer must bear in mind that it is the big shapes and main proportions that catch the eye of the audience. It is well to go to a distance of twenty-five or thirty feet for a look

S. S. Henry Two Hearts Stunt

at practice drawings, that all unnecessary detail and confusing combinations may be omitted in making the drawing before an audience. It is surprising how much can be left out of a picture and still have it quite as good from the view the audience gets of it. The best chalk entertainer is the one who leaves out every superfluous detail.

The better the drawing, the more satisfactory the result, of course, and there will be plenty of opportunity to use expert drawing later as the ambitious entertainer progresses. There is a limitless field for display of artistic ability, and originality may be given widest range after a little platform experience, but to avoid relearning much and avoiding blunders that might prove disastrous, the beginning performer is cautioned to stick to tried and tested forms of presentation.

The "Standard Stunts" of a later chapter furnish this short cut to chalk talk presentation.

One of the first requisites of good platform appearance is assurance. Confidence comes with familiarity with just the stunts one is to do, and the words he is to recite in stepping out before his first audience. It is quite possible to confuse one's self by undertaking too great a variety of drawings.

For the first performance, then, let the beginner learn where every line and spot of color is to go, and thoroughly memorize the words that are to be said while drawing each picture. Once he has done this, he can go before a gathering of people, large or small, with a confidence which sets them at their ease, ready to settle down to a good time, and everything will take on a surprisingly cozy and comfortable air, which will insure a kindly reception of individual numbers.

No doubt the first audience sitting out there awaiting your appearance thinks nothing unusual is going to happen. In fact, they rather anticipate being bored by a long rambling introduction. It is up to you to surprise them. That is what the right angle introduction is for. It is planned to enlist the immediate co-operation, and by so doing, the interest of the audience.

After this a succession of quick evolutions, transformations and stunts in which the audience takes part, holds their interest. Then an unexpected ending of the program, while they are interested and waiting for more, and the first performance is a success.

# CHALK TALK CLASSIFICATION

Trick Drawings——Dexterous Drawings——Sentiment Stunts—Illustrations and Portrayals—Crayon Cartoons

**Alton Packard's Vanity Fair**
Reproduced by courtesy of the Federal Schools, Inc.

A CHURCH CHALK TALKER

Rev. Phillips E. Osgood, of St. Mark's Episcopal Church, Minneapolis, in chalk talk illustration of "Superstitions."

Reverend Osgood uses chalk talk before children's Lenten classes and in Sunday School illustration. His large colored drawings before national gatherings of his denomniation are of high artistic merit as well as being of special interest to his audiences.

His crayon presentation and chalk talk has brought this leader of his denomination into great demand for addresses before great rallies of children. As high as 3,000 children have gathered for a single performance.

## Chapter VI

## CHALK TALK CLASSIFICATION

Chalk talk stunts may be arranged under five main classifications.

First—Trick Drawings, which are planned to surprise by unexpected development.

Second—Dexterous Drawings, prepared to excite admiration by the skill and dexterity of the performer.

Third—Sentiment Stunts, to awaken cherished memories or stir emotion.

Fourth—Illustrations and Portrayals, to present a scene, illustrate a narrative or portray people.

Fifth—Crayon Cartoons, to picture an idea, impress a truth or mould opinion.

## TRICK DRAWINGS

One can learn to do trick drawings just as one learns to do slight of hand. They are often no more than the clever combination of lines to picture a play or words. The fact that they are not really drawings or in any sense works of art, makes them not a whit less interesting. For the average beginner, trick drawings are the open sesame to chalk talk and the artist desirous of using his ability in crayon presentation makes a mistake if he deludes himself with the idea that

this simplest use of the crayon is unworthy of his effort. Some of the best entertainers are effective because they confine themselves to quick production of rapid-fire climaxes, only possible by means of trick drawings.

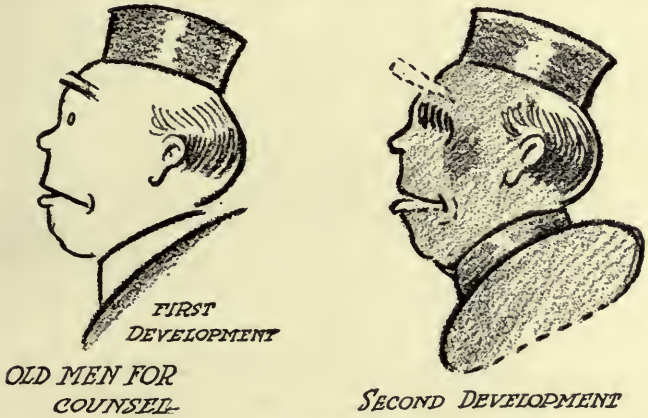
Under the classification of trick drawings come all transformations, in which a drawing of one object is changed to something entirely different as in the cherry cocktail where the glass of liquor is transformed into the too frequent imbiber.

Text Figure 39
Frank King Cherry Cocktail

Letters of the alphabet are changed into people, words into animals and geometric figures combined to take on human form. Fruits and vegetables are transformed into people and animals that are wont to eat them, and a pretty girl evolved from an egg. Evolutions and transformations without end may be worked out by the inventive chalk talker.

A picture completed in one position, by ingenius construction, may represent something entirely different when reversed. Such drawings are known as "turnovers" and require a reversible board for their most satisfactory presentation.

Under this group may be classed the development of two faces from one profile, as in the old professor whose profile slightly modified and

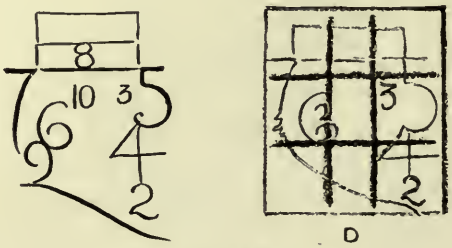



Text Figure 40
Soldier Professor Turn-over

turned up side-down develops into that of the youthful soldier.

Text Figure 41
Uncle Sam's Folks, by Alton Packard
Reproduced by courtesy of the Federal Schools, Inc.

The list of trick drawings would include, if amplified, most of the popular chalk talk stunts in general use. The foregoing give a basis upon which the ingenious user of the crayon may build original numbers.




Text Figure 42
Getting a Man's Number

## DEXTEROUS DRAWINGS

The skilled draftsman may win applause by various forms of quickly-drawn pictures. This takes intensive drill upon speedy rendering of clever picturings. Alton Packard's types in Uncle Sam's Folks and Edward Marshall's Indian head are examples of real skill in picture presentation.

Text Figure 43
Edward Marshall Indian from Artist's Original

Smoke pictures drawn by vaudeville and lyceum entertainers by erasure of the soot from a white enamel surface and rag pictures made up of pieces of colored cloth excite the admiration of the audience because of the unusual in their execution.

A direct use of art principles is employed in drawing landscapes and marines, employing per-

spective and correct construction to carefully planned and quickly executed picturing of attractive scenes and well-drawn heads and dashing figures.

**Text Figure 44**
**The Springtime Reminiscent Scene by Alton Packard**
Reproduced by courtesy of the Federal Schools, Inc.

Some artists have the knack of drawing ambidexterously. The knack of using right and left hand simultaneously can be acquired. This ability exhibited before an audience invariably brings applause.

## SENTIMENT STUNTS

There is no more telling use of the crayon in public presentation than the color elaboration of scenes from boyhood or early associations that through awakening of memory stir the emotions. Alton Packard is a master at picturing reminis-

cent scenes as illustrated in his picture of spring time.

Text Figure 45
Sidney Smith's Brooklyn Bridge

Other entertainers illustrate popular songs or make elaborate drawings in colors to musical accompaniment under the play of colored lightings of the vaudeville houses.

Drawing of scenes or landscapes to suggest old associations or stir remembrance may be effectively done to piano or song accompaniment.

While in trick drawings the object is rapid-fire presentation of simple drawn numbers, in stunts of sentiment, careful preparation must be made of one drawing, and interest centered on its production through a considerable period of time.

Only by careful study of the subject can the beginning chalk talker hope for success in this advanced use of chalk talk art.

## ILLUSTRATIONS AND PORTRAYALS

The portraying of historic characters such as Lincoln and Washington is a legitimate field for the crayon entertainer. Life-size portrayals of such characters elicit applause when completed in strong colorings under brilliant spotlighting.

J. W. Bengough, the Canadian caricaturist, through a long public career, had a happy faculty of picturing prominent people in correct likeness. Thomas Nast, following the Civil war, entertained vast audiences with his striking cartoons and caricatures. Packard's portrayals of people and scenes are examples of well-drawn color productions of never-failing interest.

The lecture crayons are capable of harmonious blending and brilliant contrasts. The color artist who will put his best into crayon presentation can in a very brief interval present striking pictures for the approval of an audience. Before essaying it, however, the beginner in art adaptation to chalk talk should study the rudiments of color composition or content himself with a quick copy of some simple scenic effect or striking portrait.

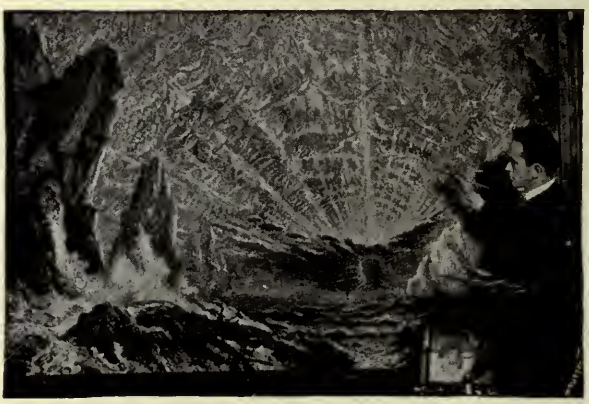
## CRAYON CARTOONS

Under this class come many introductions and final numbers. The right angle introduction and similar preludes to chalk talk performance cartoon the idea of the success sure to follow a cheerful reception of the entertainer's efforts and the depressing effect of a gloomy expression on the face of an audience.

"Hap" Hadley in His Act for Greenwich Village Follies

The speaker who pictures the effect of the right and wrong ways of doing things, or disastrous results of any form of government or administration of affairs, is a cartoonist pure and simple. By ingeniously arranged figures, humorously presented, he can show the tax-payer, broken down under too heavy burdens, the voter, coaxed into action by a much desired bait, or the deteriorating effect of intemperance, greed or dissipation.

The reformer as well as the entertainer finds good use for the cartoon in picturing an idea. The educator, business organizer or salesman can each present his views most effectively through comic presentation, while the reformer or politician can often win allegiance to his cause by humor, where fierce denunciation would fail.



The Sea of Life by Rev. Branford Clarke

Serious pictorial presentation in times of great social or political upheaval has always proven most effective in moulding public opinion. The cartoons of a Nast or a Raemakers are quite as forceful as the editorials of a Greeley or the sermons of a Beecher.

Under the heading of Chalk Cartoons come the business comparisons of John H. Patterson. J. W. Bengough's pronouncement in picture on single tax and temperance, which followed earlier efforts as an entertainer, were cartoons of high order; Carter Beard's chalk talks were sermons

in picture, and the lecture illustrations of Alton Packard often take on the element of editoral comment.

For the trained cartoonist there is a wonderful opportunity in the chautauqua and lyceum field. Alvan C., or as he is better known, "Hap" Hadley, has carried this a step further in his clever picturing of notable comic characters of the Sunday supplements, in his act with the Greenwich Village Follies. Mr. Hadley started entertainment work in Oklahoma as a Bart chalk talker. His comics appear in the New York Sunday supplements.

During a long career in every section of the United States, Mr. Packard has appeared in lecture courses and lyceum entertainment and before vast audiences in chautauqua tents and pavilions.

In crayon cartoons is possible the acme of achievement for the chalk talker. They not only entertain but instruct. Very often they combine the elements of all five classifications and call for the best ability of the trained artist.

The cartoon is but a means of expression. The crayon cartoonist conveys to an audience the results of observation, and pictures conclusions arrived at by keen thinking. The message he brings is strikingly presented.

As a preacher or orator trains himself in rhetoric and elocution for public speaking, so the crayon cartoonist trains for pictorial presentation of ideas by practice in what is most effective in drawing for chalk talk.

Leading to this most general use of the crayon in public, defined under the heading crayon car-

toons of our fifth classification, come the other four uses of the crayon in public, previously outlined. Any one of them may be employed in cartoon production.

One need not be a skilled draftsman or trained artist to picture ideas through cartoons. Mr. Patterson's match-stick men are employed in yet simpler form by many Sunday School workers and Bible teachers in diagrammatic presentation of lesson truths and they may be utilized by any educator to visualize a situation.

The crayon cartoon is for everyone, from the most skilled cartoonist to the beginning chalk talker. Anyone can picture ideas by cartoon methods in his own individual way if he will but try. Once started, training leads to more elaborate drawings. The chalk talker must train himself in public presentation. The fact that he can do this ever so crudely in chalk talk and still satisfy his audience gives him the chance at pictorial expression through crayon presentation not afforded by any other form of illustration. It also incites him to originality as does no other form of drawing or writing, as he has inspiration afforded by contact with his audience.

He learns first hand what people like, what they are interested in and what they laugh at. It is the best possible school in originality. Let the beginning artist resolve that he will, by systematic training, advance from simple outlines to more skilled draftsmanship and his chalk talk may lead to highest forms of pictorial and literary expression.

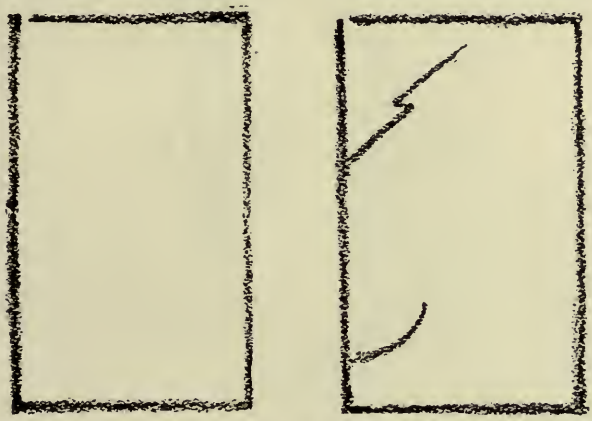
# TEN STANDARD STUNTS

Sid Smith Alphabetic Faces

## Chapter VII

## TEN STANDARD STUNTS

There is an infinite variety in the way various ideas may be simply pictured. Each performer modifies a stunt to his own interpretation of it. In this way the same stunt appears almost totally different in the hands of different chalk talkers.



Text Figure 46
Sidney Smith Presentation of Soldier-door-dog

For this reason, standard stunts are available and may be adapted to individual use with the assurance that they will appear new with the new mode of presentation.

### STUNT NO. 1—Simplest Line Drawing
### Soldier—Door—Dog in Three Lines

Thomas Nast and a host of followers have, through succeeding generations of chalk talkers,

given the Soldier-Door-Dog in three lines as shown in Figure 19. Sidney Smith found a new way of picturing the door in one line with three right angles in it as in A, Figure 46, and his interpretation of the Soldier-Door-Dog drawing complete appears as in Figure 46-B.

In drawing this stunt, the announcement is made: "The simplest of all chalk drawings is about to be drawn, the picture of a soldier going

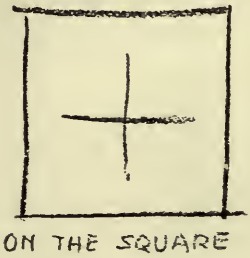
Text Figure 47
Bengough Geometric Figure Development

through a door, followed by a dog, in three lines. 'The door!'" As the word door is said, the rectangle A, Figure 46, is outlned in one mark. "The soldier!" With the word soldier, the bayonet is drawn. "The dog!" As the word dog is used, the curved tail of the dog is shown. By way of apology for so simple a stunt the comment may be made: "That stunt is so simple it's almost simple. It is really used as a prelude to something a little more modern."

### STUNT NO. 2—Geometric Figures

The Operatic Singer. By J. W. Bengough

The human figure may be produced from geometric figures. Note the oval, square, tri-



Text Figure 48

Text Figure 49

John M. Baer Transforms the Square into Honest Uncle Sam, Fig. 48, and the Bulldog into the Politician, Fig. 49

angle, curve, right angle, and two straight lines of A, Figure 47. From geometric figures set down in the above order, J. W. Bengough quickly constructs the operatic singer of B, Figure 47.

This geometric evolution is one from the "Simplest Line Series" of the famous Canadian cartoonist and chalk talker. On page 101 is a direct reproduction from the Bengough crayon, and shows the real skill of the cartoonist quite as fully as a more elaborate production.

Text Figure 50
Andy Gump In Chalk Talk

STUNT NO. 3—Letter Transformation
Alphabetic Faces

The rapid-fire drawing of similar combinations of lines and figures to picture people and animals in caricature, works out well as a section in a chalk talk program.

The chalk talk entertainer can develop for himself faces from the various letters of the alphabet. Almost every chalk talker using this stunt has his own code.

The faces from letters shown on page 102 are the ones used by Sidney Smith, who makes quite a feature of this stunt by calling on someone from his audience to come up on the platform and outline a letter from which he afterwards evolves a comic face.

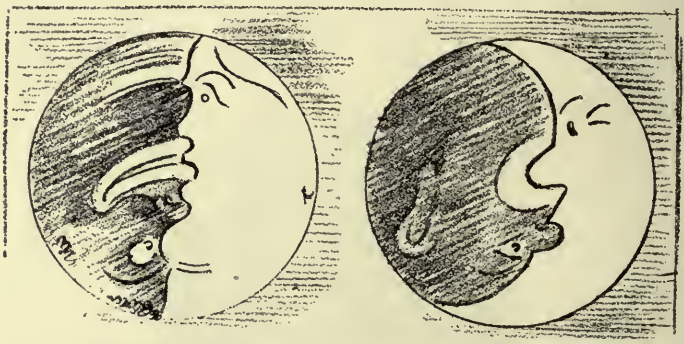
Text Figure 51
Sidney Smith Develops Min from Letter

Other entertainers put the letters down from the suggestion of the audience. Sometimes three letters are set down as called for and the faces worked out in rapid succession. An underlying flesh tone beneath the letters helps in producing the faces later.

### STUNT NO. 4—Turn-over Transformations
### Coon—Moon Faces

The development of two faces with one profile furnishes the basis for interesting chalk talk de-

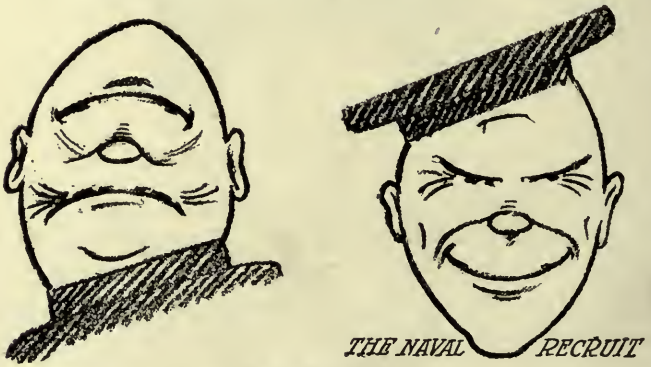
velopment. The "Dark of the Moon" stunt shown in Figure 52, from the Federal School Course in Illustrating and Cartooning, is an ex-



Text Figure 52
Dark of the Moon Stunt from the Federal School Course

Text Figure 53
Harold Liscombe Development

Reproduced by courtesy of the Federal Schools, Inc.




Text Figure 54
Ted Nelson Turn-over

cellent example of this form of reversible profiles. With this as a suggestion, students of the course submit original developments from which has

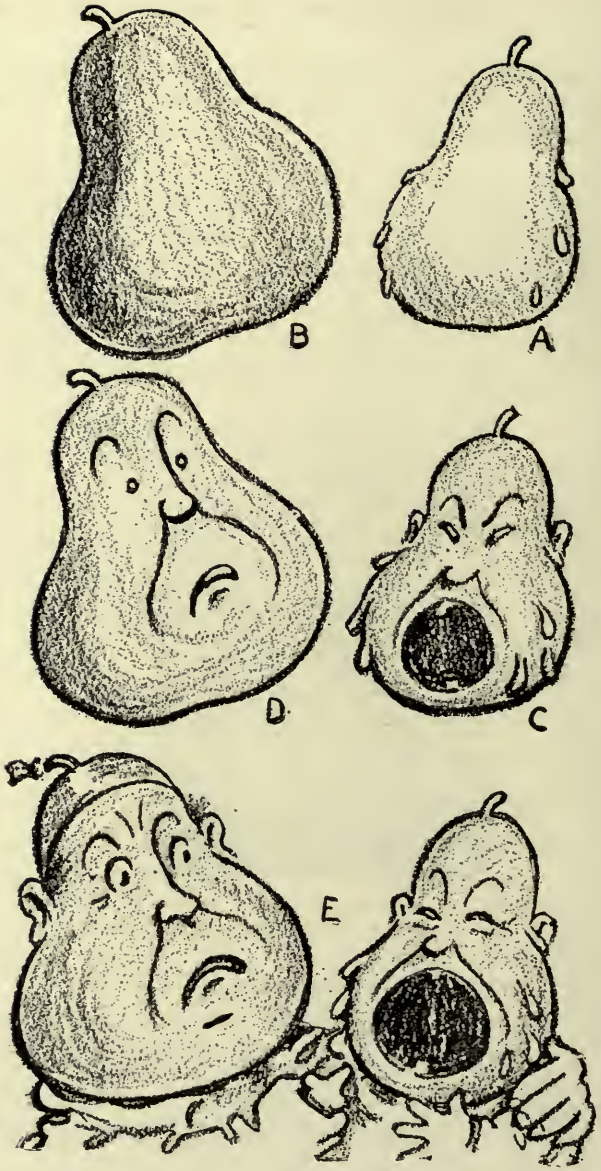
been selected the very direct and simply-drawn coon-moon stunt, by Harold Liscombe, of Toronto, of Figure 53.

Using a front view instead of a profile, Ensign Ted Nelson produced The Naval Recruit, Figure 54. In Figure 55, he is shown in the act of drawing this number in connection with his duties as a recruiting officer.

STUNT NO. 5—Fruit and Vegetable Transformations
The Pear—Parent Number

Text Figure 55
Ensign Ted Nelson Using Chalk Talk in Naval Enlistments

Another number selected from the "We Are What We Eat" program of the Federal School Course is the evolution of the Parent from the Pear, Figure 56. In this series, the underlying idea is the evolution of people and animals from




Text Figure 56

Pear Parent Stunt from Federal Schools Course in Illustrating and Cartooning

the fruit and vegetable that goes to make up their chief article of diet.

The combination of picture and verse is a feature of this series. The idea is adaptable to a serious turn in connection with orcharding and phases of horticultural development. For a program to be used in rural districts and farm betterment cartoons it is a most interesting theme. Simple stunts may be developed along this line by the reader for individual programs.

STUNT NO. 6—Indian Head
Dexterous Drawing. By Edward Marshall

Text Figure 57
Edward Marshall in His Famous Color Vaudeville Production of the Indian Head.
Reproduced by courtesy of the Federal Schools, Inc.

Working with colored crayon to the beat of tom-toms, Edward Marshall produces an Indian head, using something over 700 lines in 70 seconds. See Figure 43.

Colored lighting and music may be improvised in amateur presentation of similar drawings of picturesque types of people with national airs for accompaniment. Mr. Marshall is shown in his act in Figure 57.

STUNT NO. 7—Patriotic Number
Eagle—Uncle Sam Evolution

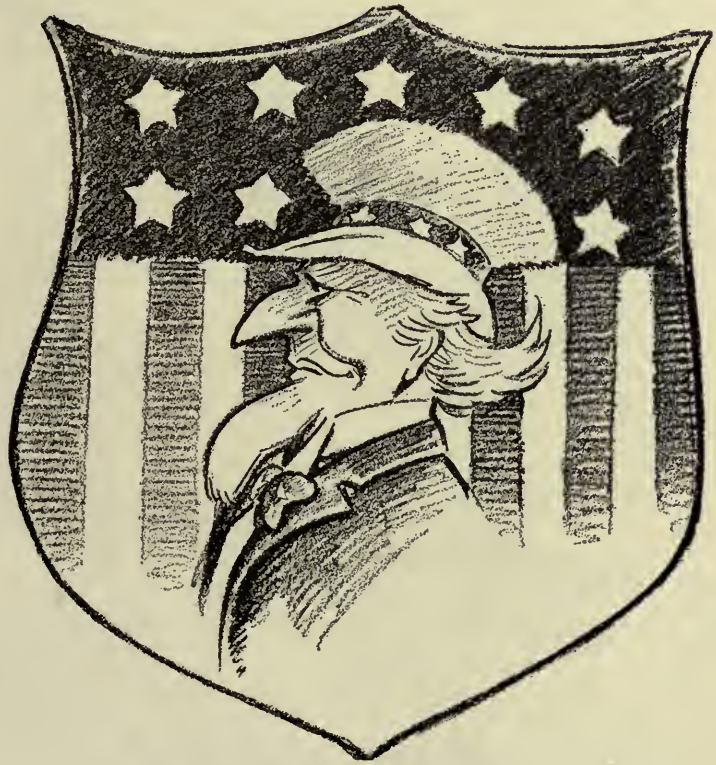
*THE EAGLE – TRULY TYPICAL OF AMERICA*

*FIRST DEVELOPMENT –*

Text Figure 58A

From drawings of birds and animals may be evolved human characteristics and vice versa. The Uncle Sam head from the outlines of the

eagle, Figure 58, were first produced by a Federal School student, Lynn C. Rose, published originally in the Bart Patriotic Program, widely

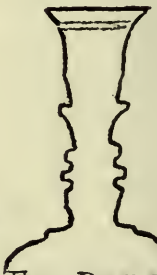



Text Figure 58B

distributed during the World War under Y. M. C. A. and U. S. Government committees on publicity and entertainment.

Hon. John M. Baer, the Congressman cartoonist, used this development in patriotic chalk talk in soldier addresses and entertainment in Washington, where his chalk talks were in great demand. His interpretation of this stunt is simpler of execution, showing small head of eagle quickly developed into Uncle Sam.

STUNT NO. 8—Ambidexterous Development
The Loving Cup



First Development
Text Figure 59

Two Faces Developed from Outline Ambidextrously Drawn
Reproduced by courtesy of the Federal Schools, Inc.

The person who can use either hand with equal facility is spoken of as being ambidexterous. Ambidexterous drawing, or the use of both hands simultaneously, is used by comparatively few draftsmen. Anyone can train his left hand to draw the reverse of the line being sketched with the right. On this possibility are founded a few ambidexterous chalk talk stunts, such as the Loving Cup of Figure 59. The stem of the cup is

Text Figure 59A
Ambidexterous Number from Outline of Candle Stick
Reproduced by courtesy of the Federal Schools, Inc.

drawn in such a manner as to outline two profiles simultaneously. Their development into faces follows the completion of the loving cup proper, which can be made to appear to be the main feature of the number, until the moment when the faces are unexpectedly developed. By using a candlestick instead of a loving cup, a good-

night number may be evolved from the faces of a young man and young woman, see Figure 59A.

STUNT NO. 9—Chalk Talk Portrayal

Text Figure 60
Bart Portrait by Wing.

The portraying of an individual from the audience is a phase of crayon presentation that will be worked out in about as many ways as there are entertainers.

Two examples are here given. The first, Figure 60, is a realistic caricature of the author by Frank Wing. It is only a slight exaggeration of main characteristics.

**Text Figure 61**
**Sid Smith Chalk Talk Caricature**
Reproduced by courtesy of the Federal Schools, Inc.

The other is a very broad caricature by Sidney Smith of an individual from his audience, at a Rotarian Club banquet, Figure 61. Mr. Smith is very successful in greatly exaggerating some striking attribute of a selected character. In this case, the tall pompadour came in for special attention. It may, in another case, be a very bald head or red hair or big glasses or long legs. The artist makes small pencil sketches in advance, which he follows in working out the big caricature before his audience.

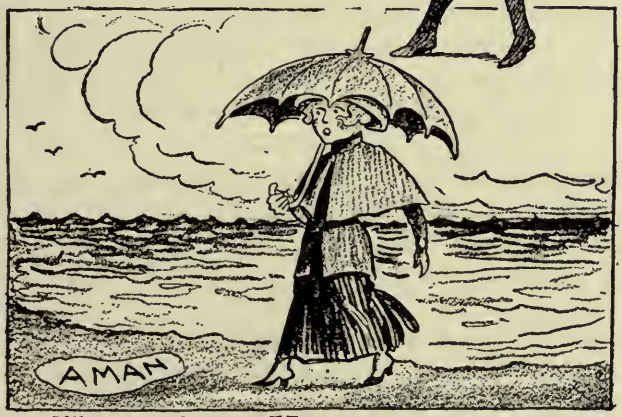
### STUNT NO. 10—Picture and Verse Combination .. Woman, Lovely Woman

The drawing of a picture to recited verse or solo accompaniment may be made very effective. Such drawing to vocal accompaniment of popular songs may be accomplished by the same person if the performer is gifted with a good voice and musical training. If not, he must call a second party into the act.

The chief feature, however, is the picture presentation. The drawing should possess some element of humor, surprise or attractiveness. Just drawing an illustration of the lines is not sufficient.

The "Woman, Lovely Woman" example from the author's individual repertoire is here shown, with the proviso that it is not to be used in public presentation without special arrangements. Text Figure 62A shows original figure of Robinson Crusoe, which is gradually transformed into the lady in the completed development.

Its reason for success is the unexpected development of a lady at the seashore from Robinson Crusoe, and the timely application of topical verses to woman's prominence in affairs. The recitation of the seventeen verses allows time for transformation and coloring of picture.




WOMAN - LOVELY WOMAN - ILLUSTRATION COMPLETE

Text Figure 62

## WOMAN, LOVELY WOMAN

Oh, Woman, Lovely Woman,
Since first this world began
You have ruled it most adroitly,
Through your humble servant, man.

A captain may capture a city—
A king be placed on the throne,
But we know the one who will rule it
Is the woman who stayed at home.

A mayor may be elected,
A governor come to the chair,
A president be selected,
And nobody seems to care.

But the country never is easy
Until someone out of the throng,
Answers the fateful question,
"To what church does his wife belong?"

Mere man may pay for the groceries
From out a fat check book,
But we know the one we must look to for meals
Is, after all, the cook.

The question is often put to you,
"Did William write the Shakespeare play?"
I hardly think Bacon did it,
But Mrs. Shakespeare may.

Higher critics have revealed to us
A thing hitherto kept dark.
While old Noah doubtless built it,
Mrs. Noah governed the ark.

When to future generations
The story they come to tell,
'Twill be Mrs. McGinty sought the watery depths
In her spacious diving bell.

D. A. R.'s will tell the story
Twenty-two ten, or there about,
How Paulina Revere roused the natives
In her electric runabout.

The boy stood on the burning deck,
Did you ever hear such rot?
From most recent information
'Twas his sister who got so hot.

Here I am giving a chalk talk
And hoping to make a hit,
But I know if I gain my purpose,
It's through the women back of it.

Now we come to old Crusoe,
The hero of this tale,
And the telling of the story
Fairly makes one quail.

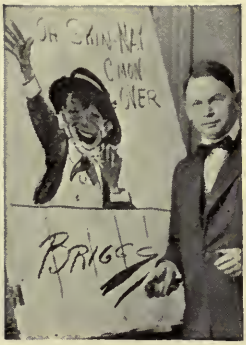
A desert island's nothing.
But think of the fateful plot,
How very, very lonesome,
Where woman speaketh not.

It really is too much to believe,
We scarcely can take it in.
I've thought it over carefully,
It couldn't have been a him.

I never liked the Adam story,
It more reasonable seemed to me,
That Eve was first in the garden
And Adam shook the apple tree.

And when you've scanned this closely,
You'll find beyond a doubt,
Robinson Crusoe was a woman,
Who in search of a man set out!

Bart and His Illustration of Woman Lovely Woman.



# CHALK TALK ACHIEVEMENT

In No Other Field Can Artist or Entertainer so Quickly Arrive at Individual Attainment as Through Use of the Crayon Before An Audience.

"Hap" Hadley and Happy Hooligan One of the Popular Comic Characters Produced in His Drawing Act in Musical Comedy.

John T. McCutcheon Characters

## Chapter VIII

## CHALK TALK ACHIEVEMENT

Achievement in chalk talk began in America with Thomas Nast, in the United States, and J. W. Bengough in Canada. The chalk talks given by them were the big picture shows of their day and they played to packed houses.

**Text Figure 64**
**"Drawing a House" Stunt by Thomas Nast**
Nast Sketch of himself reproduced from Albert Bigelow Paine's book "Thomas Nast, His Period and His Pictures." Courtesy of the Pearson Publishing Co.

One evening as Thomas Nast looked out over an audience that taxed the capacity of the auditorium where he was appearing, an introduction, often used by him later, flashed into his mind. Stepping to the board he roughly sketched a little building and looking out over the audience once more, remarked:

"Who says I can't draw a house?"

There was a big demand for the crayon drawings of Nast and Bengough. At the end of their performances their drawings were bid in by members of their audiences at prices ranging as high as seventy-five or eighty dollars.

Text Figure 65
J. W. Bengough

Their ability to draw portraits and illustrations before an audience was regarded as phenomenal and it was not until vaudeville houses began to put on entertainment programs that chalk talk performances became at all general. Carter Beard and a few other lecturers appeared in Lyceum tours, delighting school children by drawing in school sessions with blackboard presentation.

Mr. Bengough had a fine tenor voice and sang accompaniments to his illustrations. As a young man, comic presentation and telling caricatures of prominent people kept him in demand for fre-

Text Figure 67
Alton Packard
Reproduced by courtesy of the Federal Schools, Inc.

quent tours on both sides of the line. Later he developed forceful cartoons of serious import. They were drawn large in color and for a long period set the standard of artistic merit in chalk talk production.

Alton Packard cartoon comedies next came into prominence. Nor does he confine himself to the

humorous in chalk talk. His serious crayon presentation is of inspiring value. Mr. Packard makes a profession of entertainment. He appears continuously, returning season after season to the same Lyceum courses in the winter and Chautauquas in the summer. Spring finds him filling early Chautauqua programs in the South. He

Text Figure 68
John T. McCutcheon

travels North with the warm weather, covering engagements from coast to coast and in the fall starts the rounds once more in Lyceum lecture courses.

Packard's crayon drawing is of highest order. He works on three big screens with eight-foot square expanse of drawing surface, under his own lighting equipment, cleverly arranged for most

telling effect. His brilliant color productions are drawn on the heavy prepared cloth, described in a previous chapter. These highly finished landscapes and reminiscent scenes take considerable time in their development, a rapid fire patter pertinent to the subject being kept up meanwhile. The completed picture appears artistically draped and specially lighted.

**Text Figure 69**
**Frank King**
Reproduced by courtesy of the Federal Schools, Inc.

On the other easels are heavy rolls of rough surface print paper, upon which black and white sketches of types are rapidly drawn one after the other. The large size of the sheets used and the triple board arrangement allow the audience a continuous view of the Packard productions.

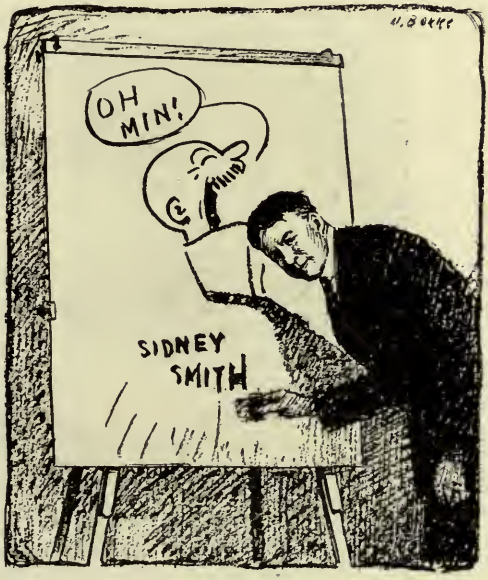
In Chicago Sidney Smith, Clare Briggs, Carey Orr, Frank King and John T. McCutcheon have been in demand for chalk talk performance, because of the popularity of their cartoons and comics. Mr. McCutcheon has filled entertainment dates with regular booking agencies, proving very popular before college audiences and in

Text Figure 70
Sidney Smith
Reproduced by courtesy of the Federal Schools, Inc.

lecture courses in the territory where his cartoons are followed.

Clare Briggs and Sidney Smith frequently appeared together before Mr. Briggs took up his residence in New York. "The Sunken Ship" was produced by these two humorists. Mr. Smith drew a golden frame, announcing, "My friend,

Mr. Briggs, is as famous as a marine painter as cartoonist, only it is not generally known. He will now produce his famous painting, the sunken ship, in one line." Mr. Briggs smeared a little blue crayon across the center of the space within the frame, made a wavy line across the top of the




Text Figure 71
Crayon Drawing of Andy by Sid. Smith

blue tone, bowed and retired. Mr. Smith announcing: "Gentlemen, ladies, you have before you the masterpiece, 'The Sunken Ship.' The ship has sunk completely out of sight, therefore you don't see it."

Another famous simplest line drawing is Carey Orr's family of four in one line. Readers of

newspapers are very much interested in seeing the popular cartoonists and watching the production of their favorite characters. Since Mr. Briggs has been syndicating his cartoons through the New York Tribune he has made extended tours of the West, thus keeping in touch with

Text Figure 72
Clare Briggs
Reproduced by courtesy of the Federal Schools, Inc.

his old constituency. Sidney Smith has appeared in vaudeville houses in cities where the Gumps are especially popular, the audiences taking great delight in seeing Andy appear in the original under the artist's crayon.

Mr. Smith works on heavy gray matts, making use of white and light colors in his crayon productions. He works on long upright panels, three feet in width. giving room for leaving several drawings before removing the sheets.

These artists are in demand as after-dinner speakers and before club organizations, both in

Chicago and the cities they visit in entertainment work.

Among the younger cartoonists using chalk talk is Chas. P. Plumb, who started daily cartoon work on the Drover's Journal and in Corn belt dailies. He later syndicated his cartoons

Text Figure 73
Charles Plumb
Reproduced by courtesy of the Federal Schools, Inc.

through the Illinois Agricultural Association and is now carrying on farm betterment cartooning and illustration with the National Farm Bureaus. After leaving the University of Missouri, where he illustrated college publications, Young Plumb went out as property man with a Chautauqua crew. One afternoon the regular performer failed to put in an appearance, having missed the train at the previous stop. Rigging up an easel from the lid of a rough box from the furniture store, the crew man went on with an original chalk talk. It so happened that the manager of the educational department for Redpath's was in the

audience and offered the youthful cartoonist a position giving preludes the following season. Crayon presentation has been one of the big factors in the young cartoonist's rapid advancement. It has helped win him distinction as an authority in farm betterment. His cartoons have been widely distributed and reproduced in leading national reviews. Country Gentleman recently called on him for a cartoon illustration.

Text Figure 74
Fontaine Fox
Reproduced by courtesy of the Federal Schools, Inc.

Fontaine Fox characters in real life appear in the movies in the Toonerville Trolley. The originator of this unique idea is represented before big audiences by his characters, which also appear in his humorous cartoons. Geo. McManus appears in person, presenting by means of chalk talk the comic characters of his Bringing Up Father feature.

Winsor McCay was regularly employed as a chalk talk entertainer on the Keith Circuit and in

Text Figure 75
Fontaine Fox Characters
Reproduced by courtesy of the Federal Schools, Inc.

New York and Chicago vaudeville when he hit upon the invention of animating drawings. It was in connection with vaudeville work that his famous animated cartoon, "Gertie," was created. This was not Mr. McCay's first movie production, as he had previously animated little Nemo and

**Text Figure 76**
**Winsor McCay**
Reproduced by courtesy of the Federal Schools, Inc.

other juvenile characters from his colored supplement pages in New York dailies. It was in the Gertie stunt, in which the artist appeared in person, that the possibilities of animated cartoons for entertainment in movie houses was first brought to the notice of managers and a new use of drawing created.

In larger towns and cities not only cartoonists and newspaper illustrators appear in chalk talk but writers make use of it as well. In Philadelphia, J. A. Cunningham appears in illustrated lec-

tures in connection with his humorous writing and illustration. In Duluth, Ray Handy, formerly cartoonist, now business manager of the News-Tribune, appears occasionally before civic organizations and local entertainments with his crayon cartoons. In St. Paul, Frank Wing,

**Windsor McCay's Gertie Figure, First Animated Cartoon**
Reproduced by courtesy of the Federal Schools, Inc.

sketch man for the St. Paul Dispatch, occasionally appears, and Arthur McCoy, illustrator for the Pioneer Press, is equipped for public presentation, while Thomas Kelly, of the Minneapolis Journal, makes frequent appearances in both cities. Perry Carter, cartoonist for the Minneapolis Tribune, left that position for lyceum and entertainment work.

The writer has all his life made a special study of crayon presentation, making a start in chalk talk performance when a school boy. As first

page cartoonist on the Minneapolis Journal, there was a continuous demand for school, college, and Y. M. C. A. appearances and numerous short trips into surrounding states were made to fill lecture dates and Chautauqua engagements. It has been a great pleasure to initiate others into chalk talk performance. Among the first of these was R. C. Bowman, nationally known as cartoon-

Geo. S. Monson In Landscape Presentation

ist of the Minneapolis Tribune. Although on rival papers, we frequently appeared together, making the most of the supposed rivalry between our cartoon mascots, the dog and gopher, which appeared in our cartoons. A four-round prize fight on the sections down the length of a long drawing board especially pleased our audiences. W. A. Frisbie, well known editor and humorous writer acting as referee for one of these events,

capped the climax by declaring the event "a draw." Seconds were usually selected from the audience, whose duties it was to fan the contestants in their corners between rounds.

Profiles of each other were drawn from shadows cast on the drawing board by the spot light or some reflector. Bowman's profile was easily

**Perry Carter and One of His Characters**
Reproduced by courtesy of the Federal Schools, Inc.

converted into a good likeness of Bryan, while mine was made over by Bowman into a caricature of President McKinley.

We would prevail upon the local minister or school superintendent to come on the platform and hold a wadded newspaper to cast a shadow which was quickly outlined by one of us while the other traced the outline of the gentleman holding the object. Some tough character was likely to evolve from the shadow of the news-

paper, probably a prize fighter, whereupon we would unfold the paper and call attention to the fact that it was a sporting page and caution our host against keeping such literature in his church

Text Figure 77
Bart in Y. M. C. A. Performance

or school. At other times one of us would unfold the paper containing our rival's cartoon and explain the unfortunate affair as having happened because of taking the wrong newspaper.

In a Y. M. C. A. entertainment, during the war, Hugh Hutton, one of my later day students, was given a farewell rehearsal, on his departure for France. A prelude to this event was given by six young ladies of the Y. W. C. A., each

of whom had prepared one of the Basic Numbers for the occasion. The Government Committee on Publicity later distributed Bart Patriotic Programs for use of camp entertainers in the

Text Figure 78
Bart In Outdoor Chalk Talk

United States and overseas, supplying the basis for programs used by many performers who had to fit into the work on short notice.

Young Hutton, holding a position as telegraph editor and cartoonist on the Nebraska State Journal, at Lincoln, and giving occasional chalk talks, fitted into overseas programs on ten days' notice. An early enlistment in Minnesota had resulted in the loss of a leg in the service, but he followed his regiment, the First Minnesota Field Artillery, into Germany notwithstanding.

On the trip over he gave the Saturday evening program on board ship, carrying Y. M. C. A. canteeners, Red Cross workers and professional entertainers and theatrical producers. In Liverpool he appeared before a gathering of seven

Text Figure 79
Hugh Hutton in Overseas Entertainment

nationalities, as his chalk talk was the only language everyone could understand.

So successful was the young entertainer in London hospitals, the "Eagle Hut" on the Strand and in France and Germany, that he was given opportunity to tour the British Isles for an English booking agency. One of his overseas stunts

was the drawing of the picture of a vessel coming into New York harbor to song accompaniment, Homeward Bound, by members of the concert company with whom he was touring. Soon after,

Text Figure 80
Hutton In Chalk Talk Entertainment

however, general orders were issued forbidding reference to homegoing.

In a demonstration of his Lincoln drawing for one of the leading American Chautauquas, his draftsmanship was highly commended. This drawing is produced by erasure of black charcoal with which the rough ingrain wall paper upon which the portrait is being made is coated. Wall-

paper cleaner is used to get the high lighting for the result desired.

Carl Nelson, superintendent of schools at Moulton, Iowa, uses chalk talk entertainment in Chautauqua during summer vacations and in connection with school work during the school year. He finds the crayon a splendid adjunct of public

Text Figure 81
Overseas Stunt by Hugh Hutton

speaking and predicts greater use of it in education as well as entertainment. During his college course at Lawrence University, Young Nelson spent vacation in Chautauqua performance, gradually rising from $25 a week and expenses to over $100 per week and an ever growing demand for his connection with Chautauqua organizations.

J. Allen Troke, a minister of Clarkfield, Minn., appeared in his first chalk talk at Hayfield, Iowa, in December of 1915. Less than five years later he had made the transition to lecture work, broadening his sphere of influence and netting an income of $125 per week.

**Text Figure 82**
**Hutton's Lincoln for Crayon Vaudeville**
Reproduced by courtesy of the Federal Schools, Inc.

Fred W. Park is making interesting use of the crayon in Y. M. C. A. educational work in the Oregon Institute of Technology at Portland.

John M. Baer, cartoonist for LABOR in Washington, for two years the cartoonist congressman from North Dakota, made his entry into prac-

tical politics with his chalk talk ability, and to use his own terms literally "drew his way into Congress."

Text Figure 83
Rev. J. Allan Troke
Reproduced by courtesy of the Federal Schools, Inc.

J. M. Baer. Cartoonist-Congressman

# HOW TO SUCCEED IN CHALK TALK

Through chalk talk and crayon presentation, there is opportunity for you to win distinction in your present vocation, and lay the basis for highest success in a broader field.

Edward Marshall in Patriotic Vaudeville
Reproduced by courtesy of the Federal Schools, Inc.

Carl Nelson, Chautauqua Entertainer

Hap Hadley Sketch Artist in Musical Comedy

Edwin Bloom, Cardwriter Who Finds Chalk Talk Makes Life More Worth Living

## Chapter IX

# HOW TO SUCCEED IN CHALK TALK AND CRAYON PRESENTATION

**Editor's Note.**—The preceding chapters in this book have been written in an impersonal way, for the general reader. In this final chapter I am going to talk to you, who are interested in making actual use of chalk talk and crayon presentation, in the first person. It has been my privilege to write, rewrite and revise, over and over, twelve text-books on Illustrating and Applied Cartooning, for the Federal Schools, Inc., Minneapolis, conducting correspondence courses of drawing. I believe one reason for their great success is the fact that I talk straight at the students. So I will follow the same plan with you.—**Bart.**

Success can come to you in chalk talk and crayon presentation just as it has come to others, if you will but make a try at it.

To best outline what I expect of you, I must first tell of my work in directing correspondence study that students may make a practical use of their ability in drawing. In editing the Course in Illustrating and Cartooning, I outline studies to be followed by the student, and in the lesson criticism which I conduct in connection with trained specialists in various lines of draftsmanship, I suggest practice exercises that lead by progressive steps to skilled development.

The success of hundreds of students all over the world in making practical application of their drawing by this method, causes me to believe that one can say more in print and say it better than in spoken language. I find I am able to tell students in printed text and

typewritten pages of letters, essential facts, and by continuous co-operation bring them into the desired use of their ability in drawing. In this I am aided by examples from leading illustrators and cartoonists, and contributions by authorities on basic draftsmanship. We of the faculty of the Federal Schools have come to believe that the logical way of teaching drawing is by means of illustrations and carefully written text explaining them. Results justify these conclusions.

..After all, it is up to the student to train himself by following a plan which he maps out for himself, or which is outlined for him by some one who has been over the same ground and who can bring the experience of leaders in the profession to the aid of the beginner. It is logical that a student of draftmanship can be best told how to go about his drawing by showing him the standard productions of the best artists in a similar line of work. What is yet more important is to suggest methods by which he can himself originate.

Another element that enters into home study by correspondence, that I believe to be most essential, is the inspiration which a conscientious instructor can give students who believe in him. Over and over again have I had young fellows tell me: "I accomplished thus and so because you gave me the confidence to undertake it."

One woman writes: "The interest you have manifested in my work has been a great in-

spiration, because you know it seems to bring out the best in one, to have somebody show they believe in your ability and success, which causes you to push on and attain your aim and ambition."

Nobody dreamed of the possibilities of chalk talk development through printed direction until the Bart system of charts, pictures and word accompaniment was distributed. I simply had confidence that others could do what I had been able to accomplish before an audience, and provided definite stunts, which I had found successful. In sending out my system of chalk talk origination and Basic Numbers for practice and public performance, I never overlook the opportunity of inspiring the novice with confidence in his ability to do things which so many others, no better qualified, have accomplished.

Now to come to the case in point: what can you get out of this booklet on chalk talk and crayon presentation?

My hope is that it will start you in public presentation at once, and that once started you will, by the suggestions offered, work out for yourself an individual use of chalk talk. Into its pages I have endeavored to condense suggestions on every use of the crayon, with examples of the work of many leading entertainers.

It has been compiled to suggest rather than to instruct in detail. The Chalk Talk Classification of Chapter VI and the Ten Standard Stunts of Chapter VIII are to help you select

the kind of chalk talk you want to do. The drawing of the right Angle Introduction stunt is given in detail in Chapter III and the word accompaniment in Chapter V.

Take this introduction for a beginning, building up your own program from the simplest of the Ten Standard stunts, working out the kind of a program that appeals to you most.

Put in as much as you can of your own as soon as possible, but in the beginning be content to use drawings and word accompaniment in the simplest and briefest form.

Select, for instance, the alphabetic faces, and follow them up with a few simple line stunts, beginning with the soldier-door-dog and ending with Mr. Bengough's operatic singer, from the oval, square, triangle, etc. In doing this, dwell upon the suggestive quality of lines. Then allow your audience to take a hand once more by calling someone from their number to place five dots at random on the board, assuring them you will draw a figure in action with his head on one of the dots, his hands on two others, and his feet on the remaining two, as indicated in Figure 84. You will need a little preliminary practice to do this quickly.

A drawing in colors of the Indian head after the Edward Marshall suggestion may have musical accompaniment, or you may perhaps evolve Uncle Sam from the eagle in a patriotic number, or perhaps, if proficient in portraiture, you may undertake a head of Lincoln or Washington.

One turnover may be undertaken. The coon-moon face, Figure 53, is a good one with which to start. The reversible feature should be kept as a surprise. If using but one turnover number, the sheet may be torn from the board and held upside down before the audience, until you equip yourself with a reversible board.

**Text Figure 84**
**Ted Nelson Five Dot Chalk Talk Stunt**
Reproduced by courtesy of the Federal Schools, Inc.

The quick evolution of a good night number from the candle stick as shown in Figure 59A, may give you quite as satisfactory results.

It is not my purpose to bind you to any set program or stereotyped numbers, but rather to give you the suggestion for your own develop-

ment. Practice will make easy the simple drawing requirements, and a tryout before an audience will give you the test of your efficiency and show you what to omit and what to develop.

From the numbers included in this booklet may be built up for yourself a program similar to the Little Program of simple numbers of Division Three of the Course in Illustrating and Cartooning.

Not long since, I received a letter from C. Vance Thompson, of Princeton, W. Va., which read: "Division Three was a Godsend in my case, in this way: Late one evening I received a request for a chalk talk. I marshalled my meagre supply of numbers, but found them lacking the particular stunts needed. At 9:00 o'clock I received Division Three. By 10:00 o'clock I had incorporated new stunts, and by 4:00 P. M. had whipped the program into shape. At 8:00 P. M. I presented my act to the assembled teachers of Marshall county."

Percy Hoffstrom writes: "The first program I gave was before an audience of 600 at the Seattle Press Club. Since then I have performed at political meetings, local movie houses, and entertainments of various kinds."

Ivan Zengler used the chalk talk of the course to establish him in a musical chalk talk act with the Kenton Revue, upon completing Division Three. After a year's experience in vaudeville, he returned home to finish his correspondence training in drawing for reproduction.

These instances of the use others are making

of the Bart Chalk Talk System are quoted in this chapter on "How to Succeed" as examples of the varied uses to which chalk talk is being adapted by different students.

No matter what your vocation or present pursuit, there is some immediate use to which you can put your crayon. Of course, there are certain callings where chalk talk is especially adaptable. In high schools and colleges everywhere students are learning the technicalities of drawing for reproduction, making application by drawing the cartoons and illustrations for school publications. There are a still greater number making an early use of drawing in chalk talk and crayon entertainments. The instructor capable of pointing the way to young high school and college students is a better teacher. We have many such teachers as students of Illustrating and Cartooning.

J. P. Carson, of the University of Georgia Glee Club, toured the state in chalk talk with only a few days preparation. Prof. Samuel C. Hamm, of De Pauw University, has the course for training students under his charge for glee club work. He is adept himself in pen cartoons and drawing for reproduction. Frederick M. Lobdell, president of the Indian School at Chin Lee, Ariz., is in great demand in the state because of his ability in chalk talk presentation.

Edwin Bloom, a professional window trimmer in Valley City, N. D., finds chalk talk "the means of getting more out of life in a community." Big offers in cardwriting from larger cities do not

tempt young Bloom, as he says he would not give up the opportunity of meeting people in a business way in the actual selling of goods. The chalk talk, he says, carries the same thing a step further, as public appearance with his crayon gives him the chance of meeting and making the acquaintance of the largest number of people in community work. As he says, the use of chalk talk helps one to get the most out of life.

Chas. F. Wantz, a young banker, of York, Neb., who studied drawing under my direction in the Federal School course, writes: "Since entering the ministry, which call I answered rather unexpectedly, I desire to thank you for your part in getting me interested in chalk talk, for I assure you it is a great asset to my sermon work. I am much more efficient because of this talent which you helped me find and develop."

Levi Gitchell, another business man of Nebraska, uses chalk talk as an interesting side issue, touring towns of Nebraska and neighboring states.

Wilbur H. Giddings, of Americus, Ga., made a start as crew boy for the Redpath Chautauquas and soon fitted into showcard work in the advertising department, and chalk talks for the children's hour.

W. M. Sullivan, a Montana insurance man, makes use of chalk talk in organization of salesmen, and appearance before conventions.

Dr. E. V. Edmonds, a veterinarian of Mount Vernon, Wash., feels that his business success and acquaintanceship has been materially assisted by crayon presentation.

Dr. J. W. Crawford, a dentist of Frederick, Wis., uses the crayon to great advantage in clinical demonstrations and in illustrated addresses before dental conventions.

These are but a few illustrations of the varied uses to which the crayon is being adapted in entertainment, education and business. The chalk talkers are not different in general ability from yourself. Specific instances have been quoted from various professions to show how general is the modern use of crayon in community life all over the country.

In none of these cases were the chalk talkers gifted artists or experienced entertainers. They simply took advantage of the modern system of acquiring the basis of crayon presentation, and built up for themselves an individual program which brought them distinction and remuneration.

What they have accomplished has been duplicated by many others all over the United States, with scattering cases of unusual achievement in various quarters of the English speaking world, in Australia, New Zealand, Canada and the various island possessions of the United States and Great Britain.

From this group are being developed the lecturers, entertainers and gifted specialists in education and business.

In a previous chapter was told the story of Hugh Hutton, who fitted quickly into overseas entertainment because of basic chalk talk training in connection with his high school course and beginning newspaper work. An account also

was given of how Charles Plumb advanced to a position among the American cartoonists from a beginning in chalk talk, and still uses illustration in lectures for farm betterment in connection with syndicating of cartoons for the National Farm Bureau. There are opportunities for a cartoonist on rural subjects with agricultural associations in every state in the Union. How Congressman Baer made his way from cartoonist to a place in the House of Representatives by means of chalk talk in a political campaign is an interesting episode in the history of chalk talk and crayon presentation.

These striking instances of chalk talk development are coming from among the beginning users of the crayon, quite as frequently as from trained artists. You may have every other quality for success excepting practical application of drawing to the particular thing you are doing or are most interested in. Special training in drawing, development in self-expression, and originality will follow the beginning in chalk talk.

We will take it for granted that you will not be satisfied with your first crude attempts at drawing. That is a good indication, and you will have plenty of opportunity to improve your draftmanship as you proceed with your chalk talk.

There will be times when the word accompaniment you improvise will seem inadequate. There are available definite stunts, numbers and programs if you feel the need of them later. What you need right now is the experience of using the

simplest kind of stunts before a friendly audience. Such audiences are awaiting you in your home community. You would not find them available in the big art centers. Prepare yourself in connection with school, business or social organizations made up of people whom you know best and who are most interested in you, and be ready when the big opportunity comes to you, just as were Hugh Hutton, Charles Plumb and John M. Baer.

As I said in an early chapter, with successful consummation of the beginning program before an audience comes a brightening up of the whole situation. No matter what development you contemplate or what course of training you may have in mind as valuable or necessary for the ideal result, take my word for it and make an early appearance with material at hand. After this practical start you will know better what the requirements really are. The biggest item for your success in Chalk Talk and Crayon Presentation is to make a beginning, not next month or next year, but now. The little book in your hand will help you do this.

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